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The ART of
ACCOMPANIAMENT

or

A new & well digested method
to learn to perform the

THOROUGH BASS

on the

HARPSICHORD

with Propriety and Elegance

Opera 11th. Part the 2d

Treating of Position and Motion of Harmony, and the Preparation and Resolution of Discords: —

BY

10/6

F. GEMINIANI.

LONDON Printed for the Author by *John Johnson* in Cheapside, of whom may be had, all the Authors Works

INTRODUCTION.

BEFORE the Learner proceeds to the following Examples, I think it neceſſary to premiſe, that the Art of Accompaniament conſiſts principally in two things, which I call Poſition and Motion.

By Poſition I mean the placing the proper Chord upon any Baſs Note, and continuing the ſame during the whole Time of that Note; and this conſtitutes Harmony.

By Motion I mean the paſſing from one Sound to another, either acute or grave; and this conſtitutes Melody. So that Harmony cannot ſubſiſt without Poſition, nor Melody without Motion. Theſe two Articles therefore I have endeavoured to explain in the following Book.

It will perhaps be ſaid, that the following Examples are arbitrary Compoſitions upon the Baſs; and it may be aſked how this arbitrary Manner of accompanying can agree with the Intention and Stile of all ſorts of Compoſitions. Moreover a fine Singer or Player, when he finds himſelf accompanied in this Manner, will perhaps complain that he is interrupted, and the Beauties of his Performance thereby obſcured, and deprived of their Effect. To this I anſwer, That a good Accompanyer ought to poſſeſs the Faculty of playing all ſorts of Baſſes, in different Manners; ſo as to be able, on proper Occaſions, to enliven the Compoſition, and delight the Singer or Player. But he is to exerciſe this Faculty with Judgment, Taſte, and Diſcretion, agreeable to the Stile of the Compoſition, and the Manner and Intention of the Performer. If an Accompanyer thinks of nothing elſe but the ſatisfying his own Whim and Caprice, he may perhaps be ſaid to play well, but will certainly be ſaid to accompany ill.

The Letters N F, in the following Examples, ſignify Nota Fundamentale, or Baſs Notes. The Letter P ſignifies Poſition; the Letter M ſignifies Motion; and the Letter I ſignifies that the ſucceeding Notes are only introductory to the next Harmony, and arbitrary at the Fancy of the Performer.

I obſerved to the Learner, in the firſt Part of this Book, that the round black Notes without Tails, are to be ſtruck in the Middle of the Time of the Notes under or over them; that Minims having a Stroke acroſs their Tails are to be played as Crotchets, and the Crotchets immediately following played in the latter Half of the Time. The ſame things are to be obſerved in this Book; and alſo, that Quavers under or over Crotchets, are to be ſtruck in the Middle of the Time of thoſe Crotchets under or over them.

EXAMPLE I.

In the firſt Bar of this Example is the Baſs Note, in the three following Bars are the three Poſitions of Harmony belonging to that Note. In the two ſucceeding Bars Motion is added, there being two different Poſitions of Harmony over each Baſs Note.

EXAMPLE 2.

In the four firſt Bars of this Example are the Baſs Notes; the ſucceeding Bars contain a Variety of Poſition and Motion.

EXAMPLE 3.

All I need ſay concerning this Example is, that the Letter R over the laſt Bar of the Example, ſignifies that the Harmony following the foregoing Letter R, is to be repeated with the two Baſs Notes, in the laſt Bar but one of the Example.

EXAMPLES 4, 5.

Theſe Examples want no Explanation, except that the Letters C I, in the latter Part of the 5th Example, ſignify Cadenza d'ingano, or a deceptive Cadence. Theſe Letters are alſo found in other Examples, and ſignify the ſame thing.

EXAMPLE 6.

This Example requires no Explanation.

EXAMPLES 7, 8.

The Letter F in theſe Examples, ſignifies that the ſucceeding Notes are added only to make a proper Concluſion; otherwiſe the Melody would be imperfect.

EXAMPLE 9.

In this Example, the Harmony of the Notes of the firſt three Bars thereof, is exhibited in a Variety of Poſition and Motion, in ſeven different Keys, aſcending by the Degrees of the Diatonic Scale; and at the End of each Key are exhibited Modulations proper to lead to the next, which Modulations are marked with the Letters I M over them.

EXAMPLE 10.

The firſt ſix Bars of this Example contain the Baſs; then follows a Variety of Poſition and Motion of Harmony belonging to that Baſs, with a Third Minor. The ſame is afterwards to be performed with the Third Major; the ſame is afterwards tranſpoſed into B fa with a Third Major; afterwards with the Third Minor; and laſtly into B mi with the Third Minor.

EXAMPLE 11.

The firſt eight Bars of this Example contain the Baſs, then follows a Variety of Poſition and Motion of Harmony, belonging to that Baſs. The ſame Baſs is afterwards tranſpoſed into the Key of B fa with a Third Major (introduced by proper Modulations) with a further Variety of Poſition and Motion of Harmony.

EXAMPLE 12.

The Letter F in this Example ſignifies Fundamentale; the Letters N R ſignify Note Rivoltate, or inverted Notes. When the Notes of any Chord are placed out of their natural Order, then the Harmony is inverted. The Note Delaſolre, in the lower Staff of the firſt Bar of this Example, is the fundamental Baſs Note, its Harmony Third and Fifth. The Note F faut with its Sixth, and Alamire with its Fourth and Sixth, in the upper Staff, are the Inverted Harmony of Delaſolre with its Third and Fifth. The Note Alamire, in the lower Staff of the ſecond Bar, is the fundamental Baſs Note, the Harmony belonging thereto Third Major, Fifth and Seventh; the Note

C Sharp with its falſe Fifth and Sixth, Elami with its Third, Fourth, and Sixth Major, and G Solreut with its Second Fourth Major and Sixth, are the Inverted Harmony of Alamire, with Third Major Fifth and Seventh. In the under Staff of the remaining Part of this Example, are repreſented the Fundamental Baſs Notes Delaſolre and Alamire, marked N F. In the Upper Staff, is repreſented the Variety of Baſſes ariſing from inverting the Harmony of theſe two fundamental Baſs Notes.

EXAMPLE 13.

In the foregoing Example were exhibited the Inverted Harmonies of the Fundamental Baſs Notes Delaſolre and Alamire. In this Example is exhibited a Baſs, conſiſting of Fundamental, Inverted, and Paſſing Notes, with the proper Accompaniaments, in a Variety of Poſition and Motion. The Learner will obſerve a Reſt in this Example, which is intended as a Hint, that it is ſometimes prudent to play only the Baſs Notes, without any Accompaniment, to avoid Confuſion. The Third Staff is intended to ſhew, that all the Variety of the Baſs in the Staff above, is derived only from the two Notes D and A.

EXAMPLE 14.

In this Example are exhibited ſeveral Diſcords, with their Preparations and Reſolutions.

In the firſt Article of this Example, is exhibited the Fourth prepared in the Octave, and reſolved in the Third. The Letter P ſignifies Preparation, the Letter L Ligature, and the Letter R Reſolution. Every Diſcord muſt be prepared in a Concord, and reſolved in the neareſt Interval below. The Letter C ſignifies Cativo, or that in the Example under that Letter, the Situation of the Note by which the Diſcord ſhould be prepared, or the Note by which it ſhould be reſolved, is wrong: From which the Learner will obſerve, that it is not ſufficient to ſtrike the Chords over the Baſs, in any Order or Situation; but in ſuch Order as that the Diſcords be properly prepared and reſolved.

In the ſecond Article is exhibited the Fourth prepared in the Fifth, and reſolved in the Third.

In the third Article is exhibited the Fourth prepared and reſolved in the Third.

In the fourth Article is exhibited the Fourth prepared in the Sixth, and reſolved in the Third.

In the fifth Article is exhibited the Diſcord of the Fourth, prepared in the Fourth, accompanied with the Sixth, and reſolved in the Third. For it is to be obſerved, that the Fourth accompanied with the Sixth is a Concord, and only the Perfect Harmony inverted.

In the ſixth Article is exhibited the Diſcord of the Fourth prepared in the Leſſer Fifth, accompanied with the Sixth, and reſolved in the Third: For the Leſſer Fifth, accompanied with the Sixth, is conſidered as a Concord.

In the ſeventh Article is exhibited the Diſcord of the Fourth prepared in the Leſſer Seventh (accompanied with Third Major) and reſolved in the Third: For I conſider

the Seventh Minor, accompanied with the Third Major, in this Situation, as a Concord.

In the eighth Article is exhibited the Diſcord of the Seventh, prepared in the Octave, and reſolved in the Sixth.

In the ninth Article is exhibited the Diſcord of the Seventh, prepared in the Octave, and reſolved in the Third.

In the tenth Article is exhibited the Diſcord of the Seventh, prepared in the Sixth, and reſolved in the Sixth.

In the eleventh Article is exhibited the Diſcord of the Seventh, prepared in the Fifth, and reſolved in the Sixth.

In the twelfth Article is exhibited the Diſcord of the Seventh, prepared in the Third, and reſolved in the Sixth.

In the thirteenth Article is exhibited the Ninth, prepared in the Fifth, and reſolved in the Eighth.

In the fourteenth Article is exhibited the Ninth, prepared in the Third, and reſolved in the Eighth.

In the fourteenth Article is exhibited the Diſcord of the Perfect Fifth, accompanied with the Sixth, prepared in the Octave, and reſolved in the Third: For I conſider the Fifth accompanied with the Sixth, in this Situation as a Diſcord.

In the fifteenth Article is exhibited the Diſcord of the Perfect Fifth, accompanied with the Sixth, prepared in the Fifth, and reſolved in the Fourth and Sixth.

In the ſixteenth Article is exhibited the Diſcord of the Fifth, accompanied with the Sixth, prepared in the Third, and reſolved in the Fourth and Sixth.

In the ſeventeenth Article is exhibited the Diſcord of the Fifth, accompanied with the Sixth, prepared in the Sixth, and reſolved in the Third.

In the eighteenth Article is exhibited the Diſcord of the Fourth and Second, prepared in the Perfect Harmony, and reſolved in the Third, accompanied with the Leſſer Fifth.

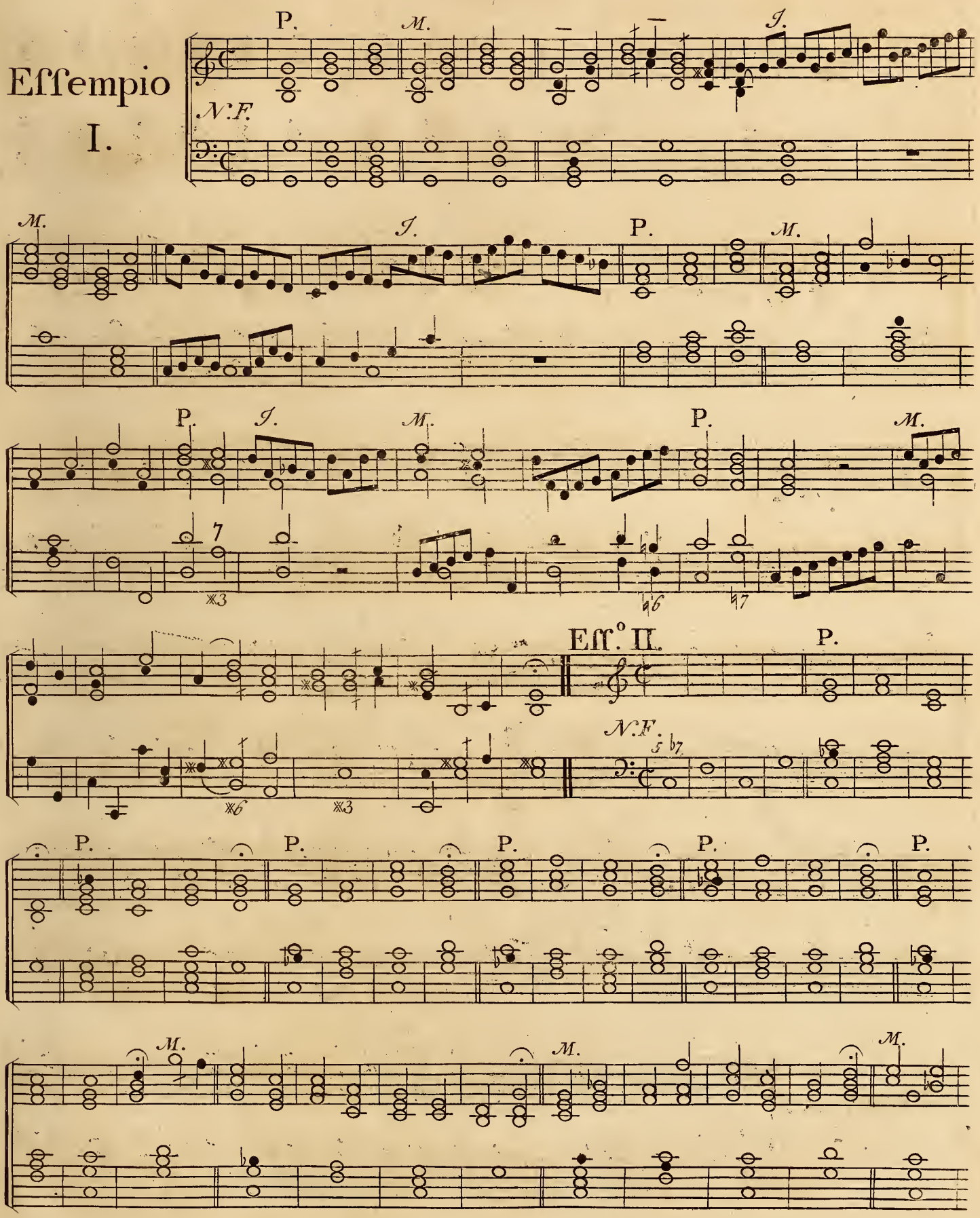
In the nineteenth Article is exhibited the Diſcord of the Fourth and Second, prepared in the Fifth and Sixth, and reſolved in the Sixth.

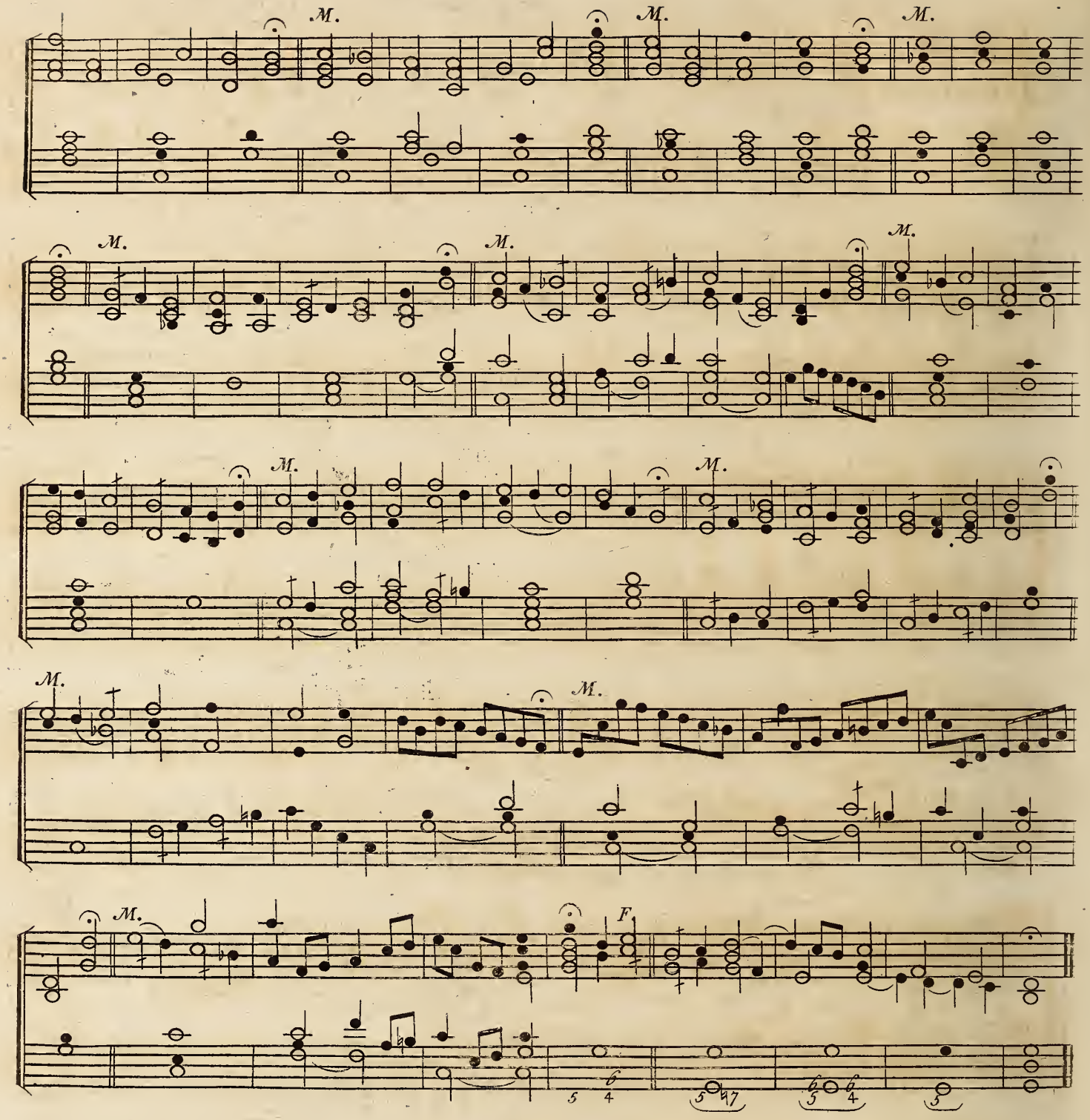
It is to be obſerved, that the Diſcord of the Fourth and Second is prepared and reſolved by the Baſs.

The proper Accompanyments to the foregoing Diſcords, appear in the Examples.

To have given Examples of all the Variety of Reſolutions of Diſcords, would have ſwelled this Book too much; but the Learner will find them all contained in my *Guida Armonica*.

Effempio I.





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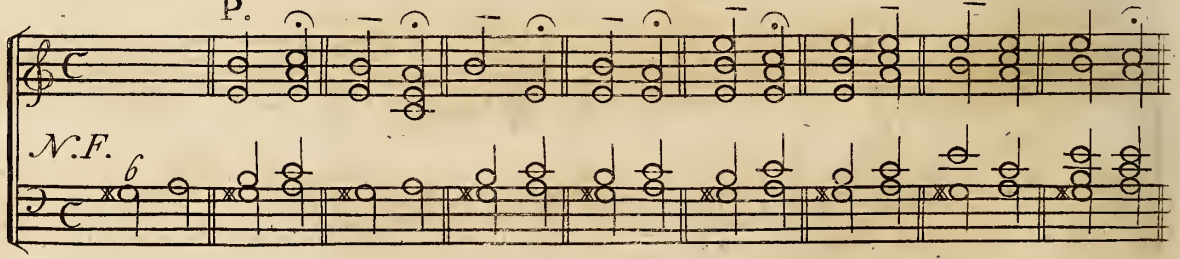

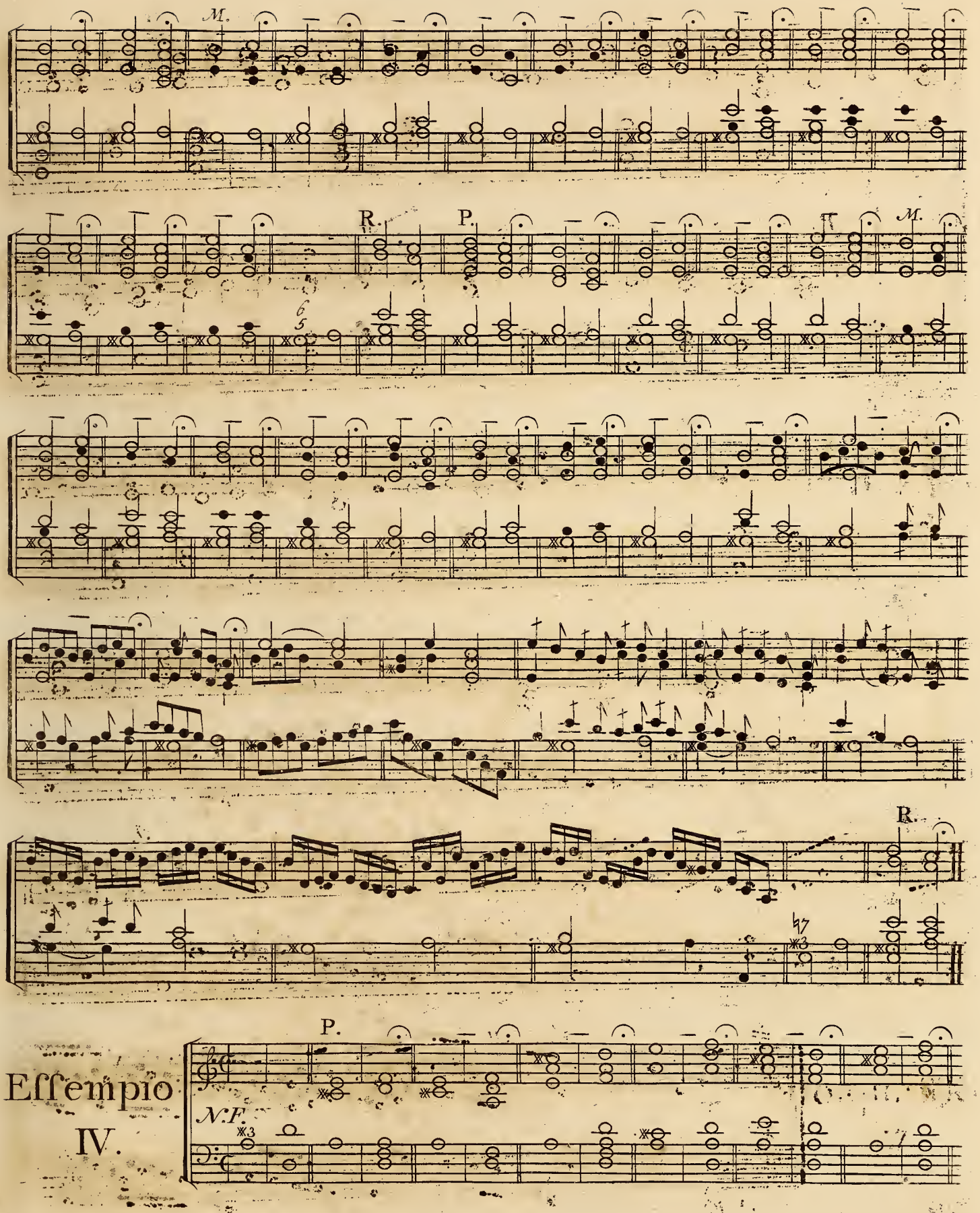

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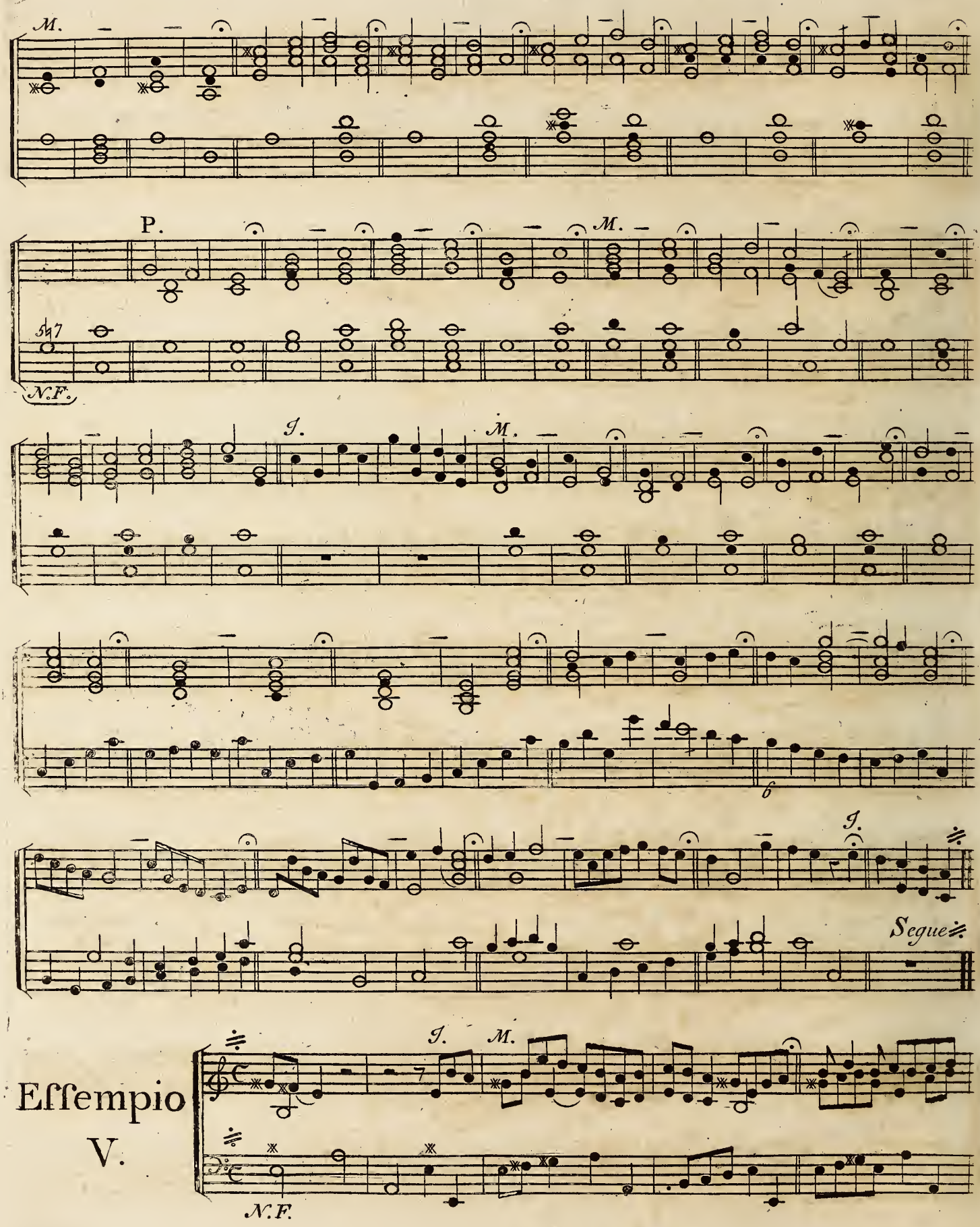
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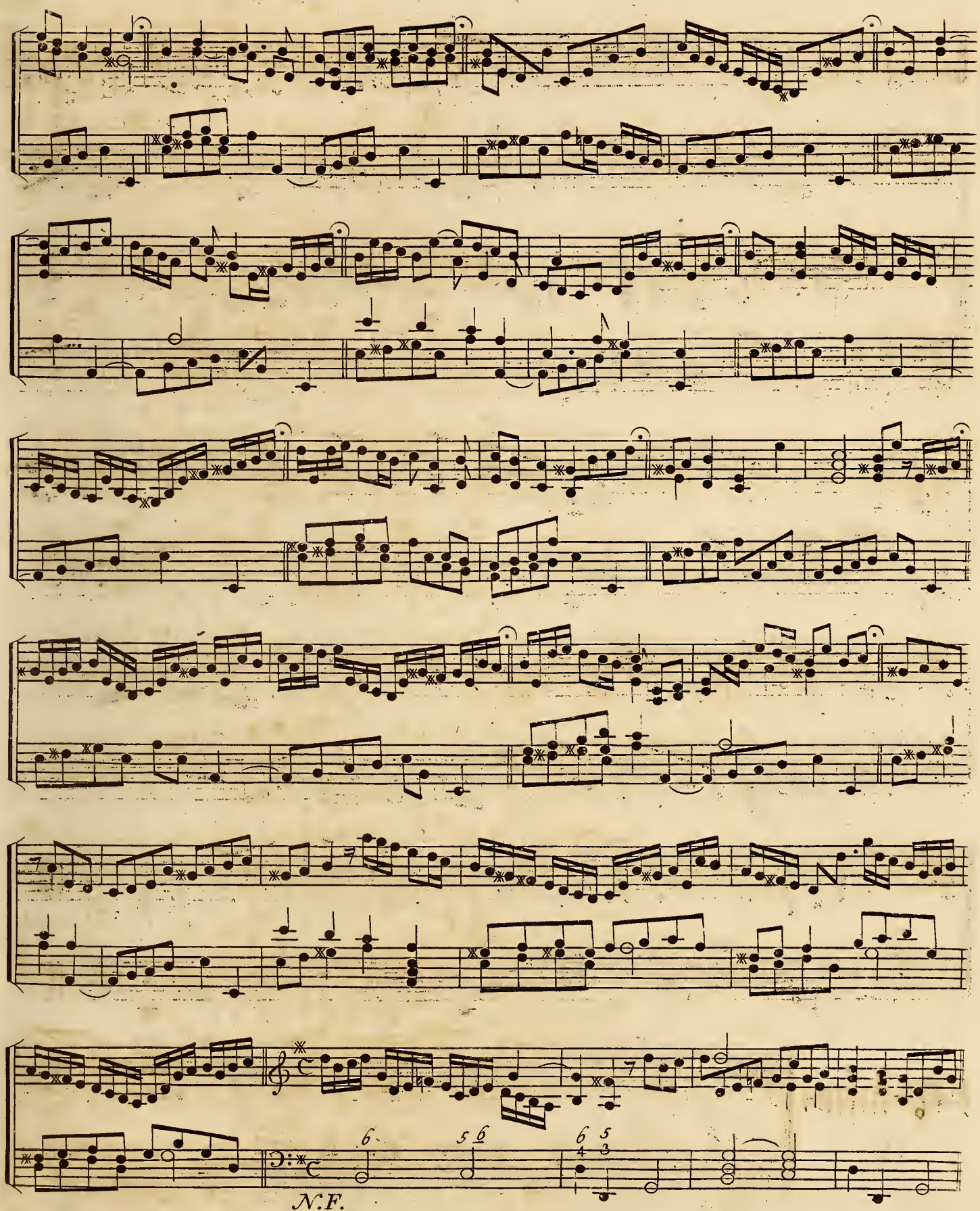
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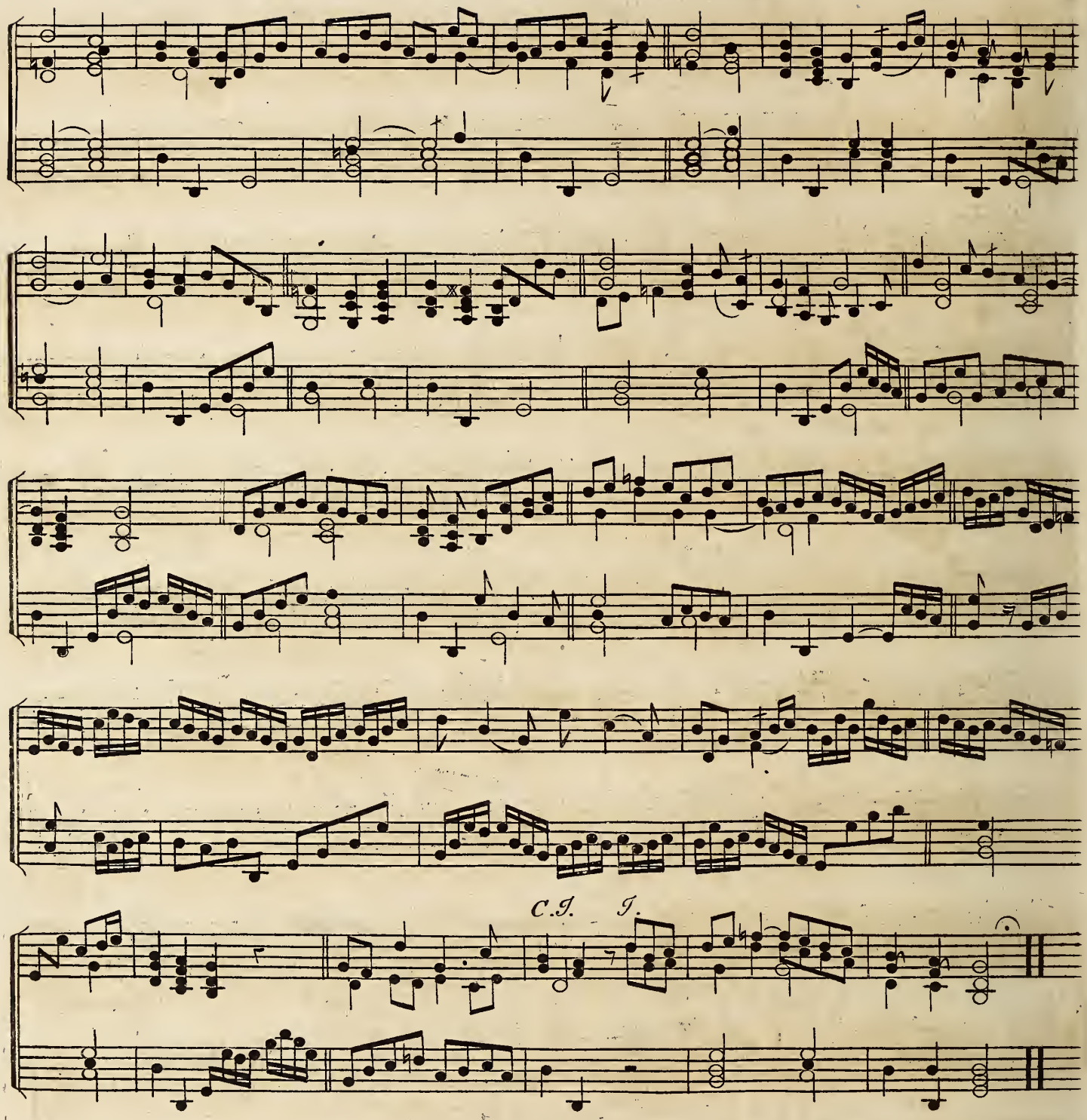

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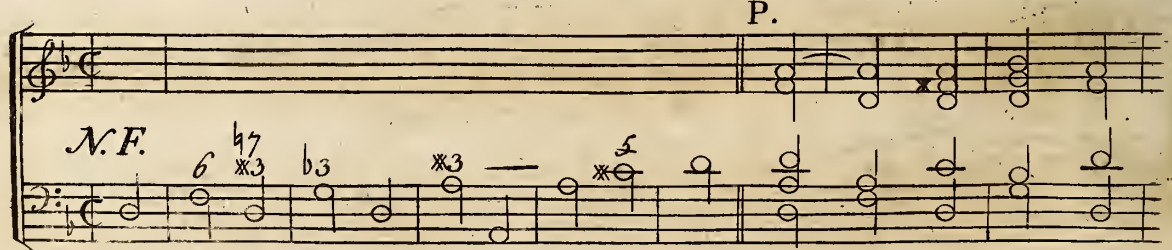

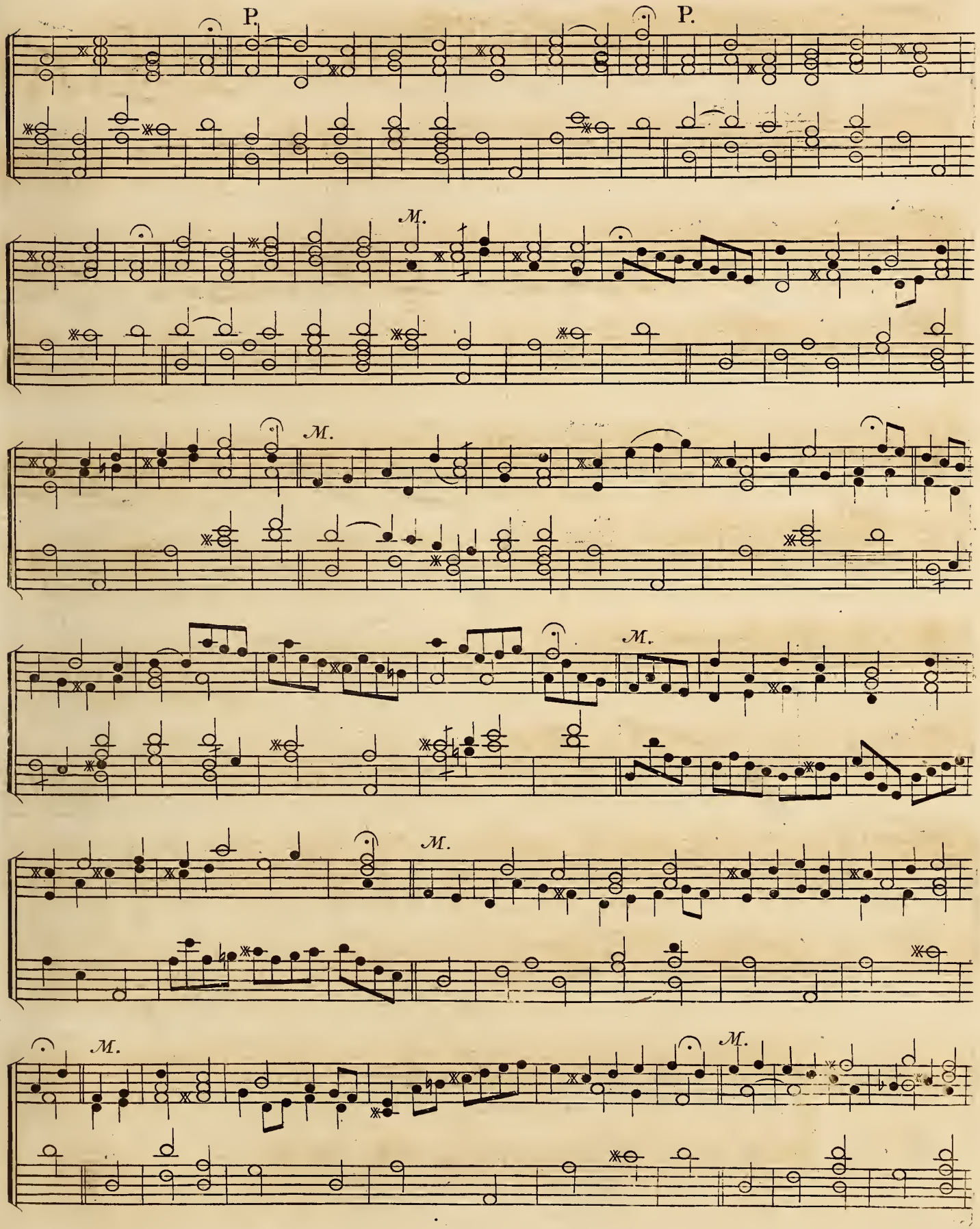
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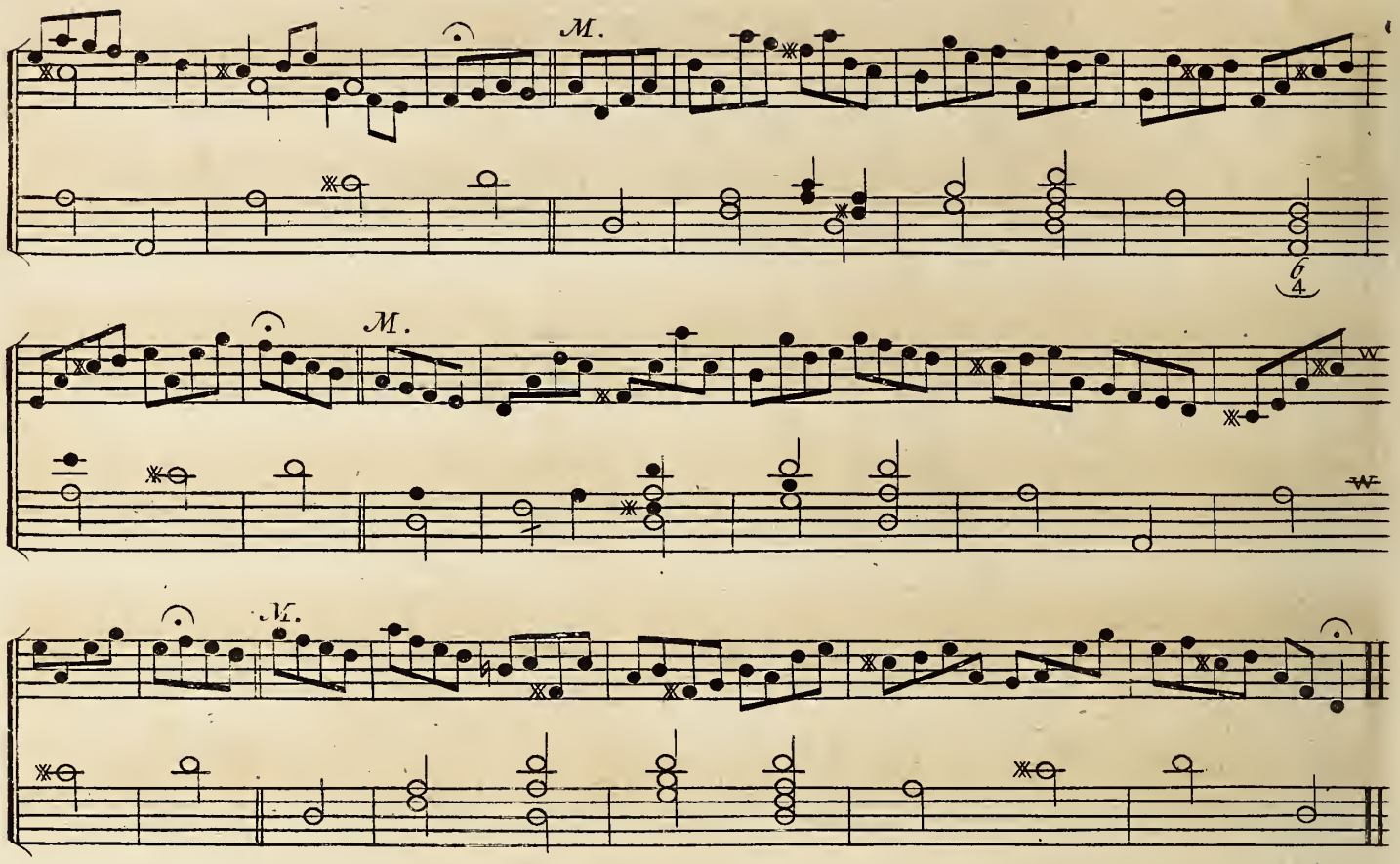

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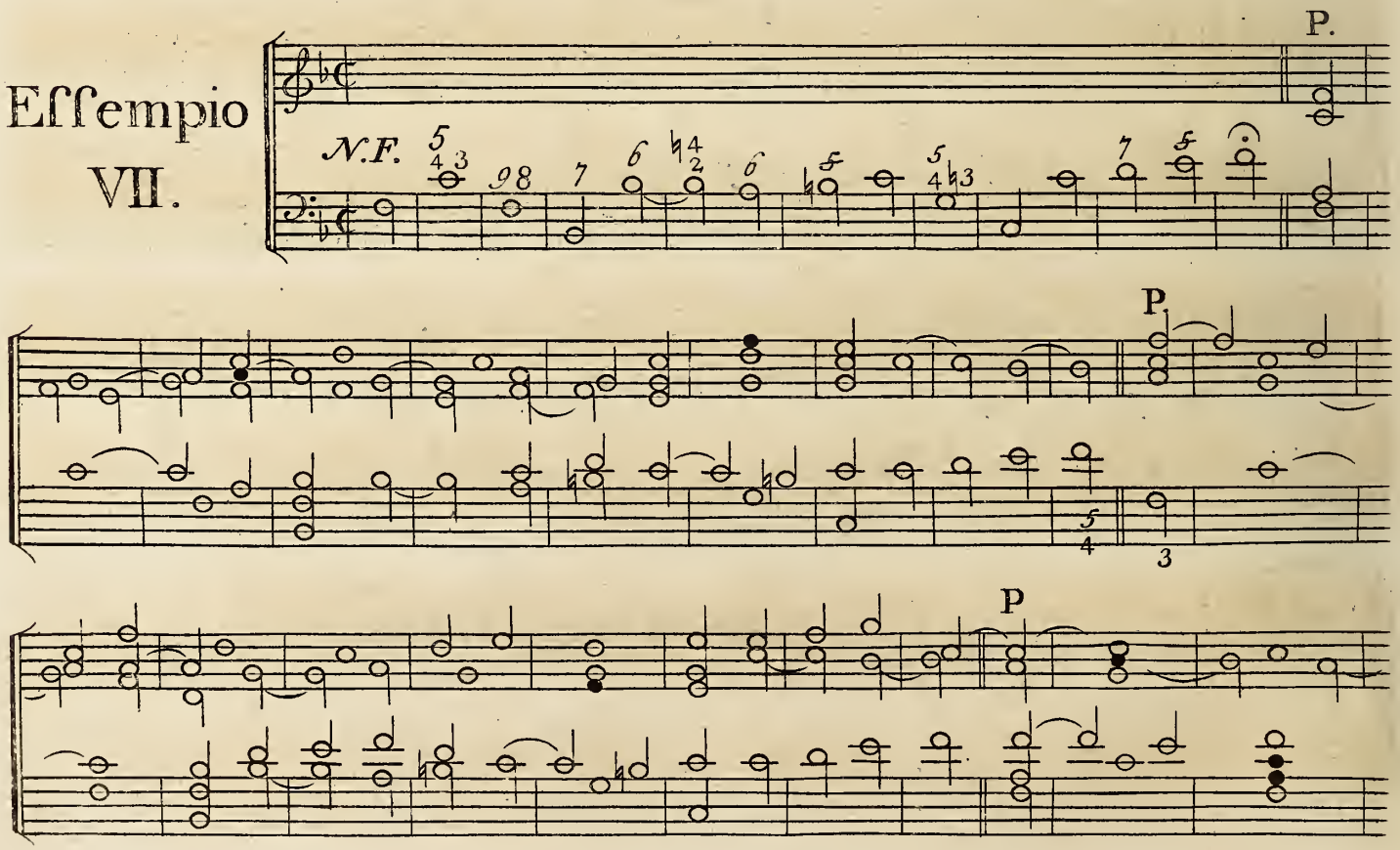

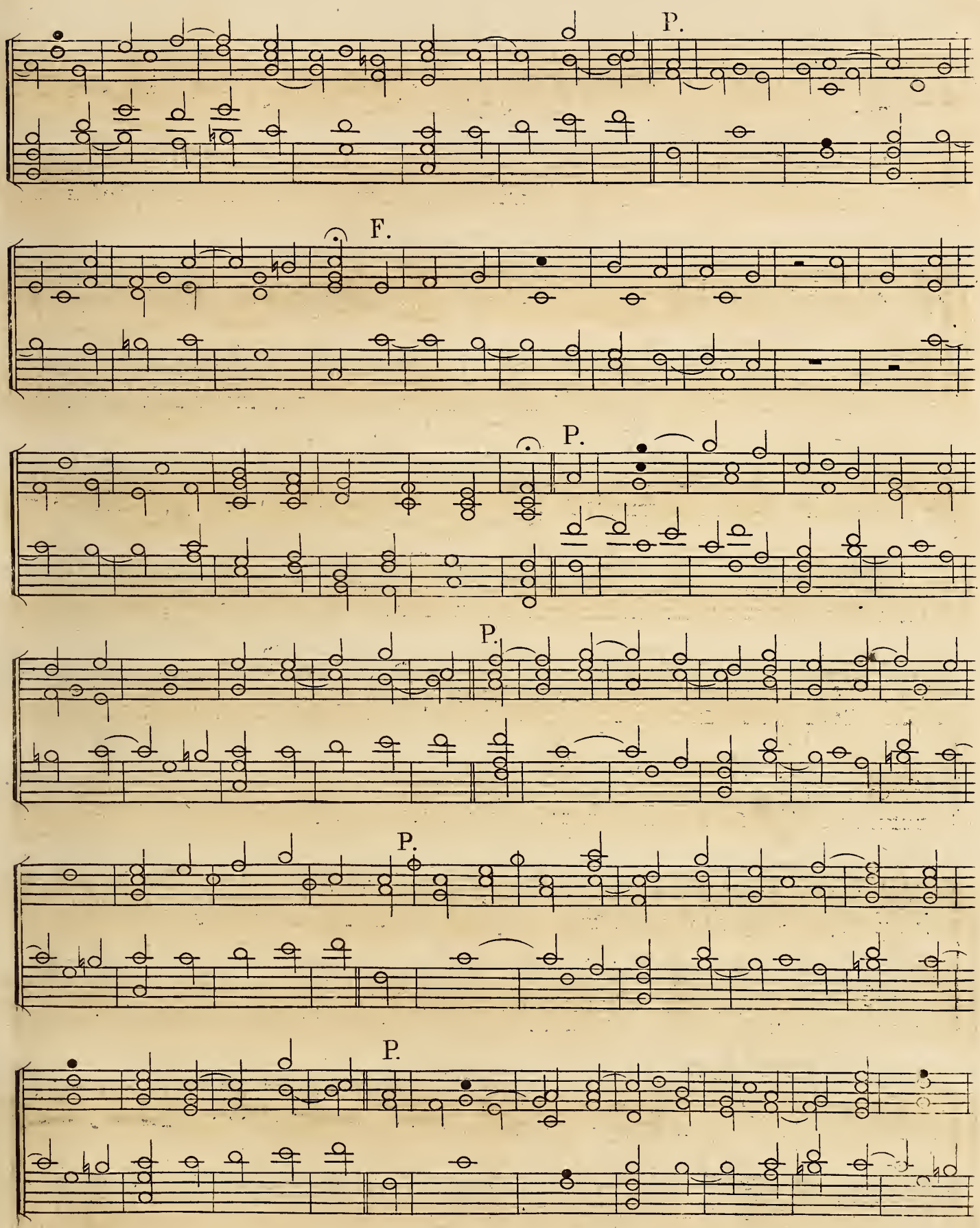
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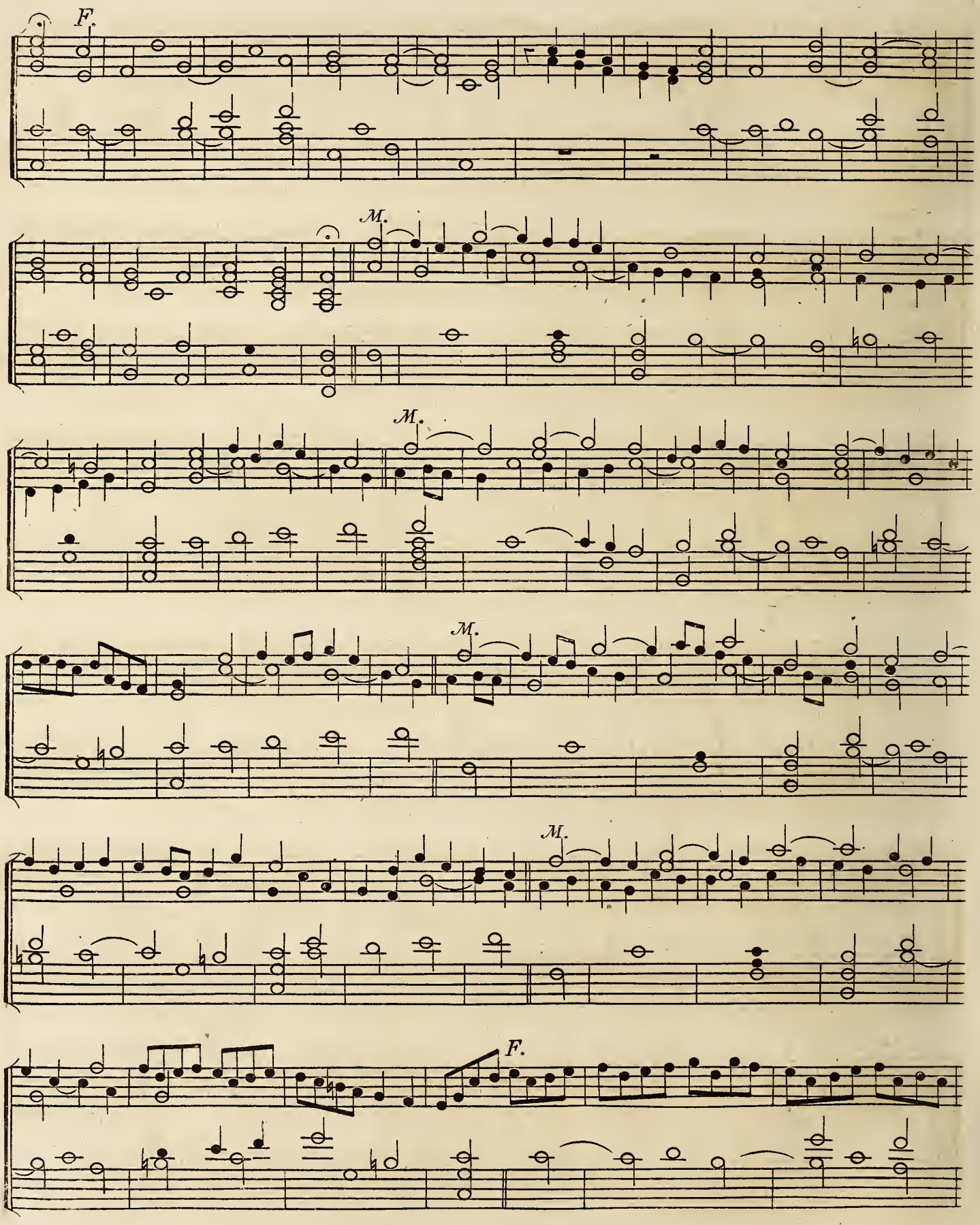
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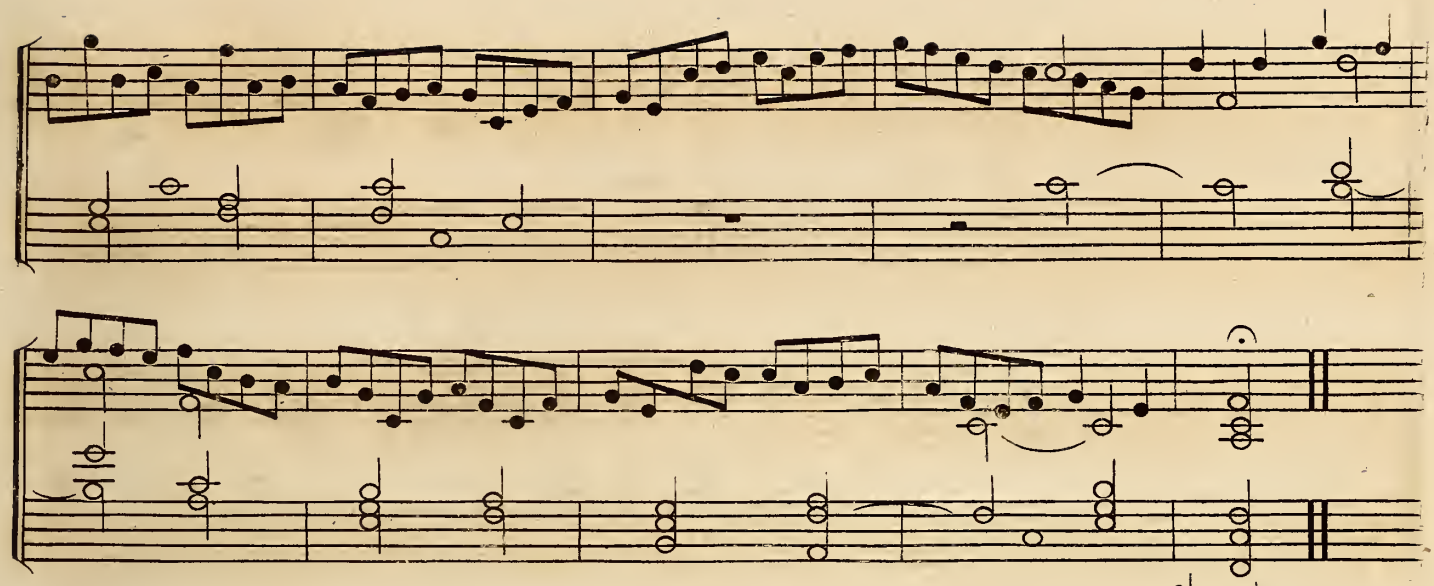

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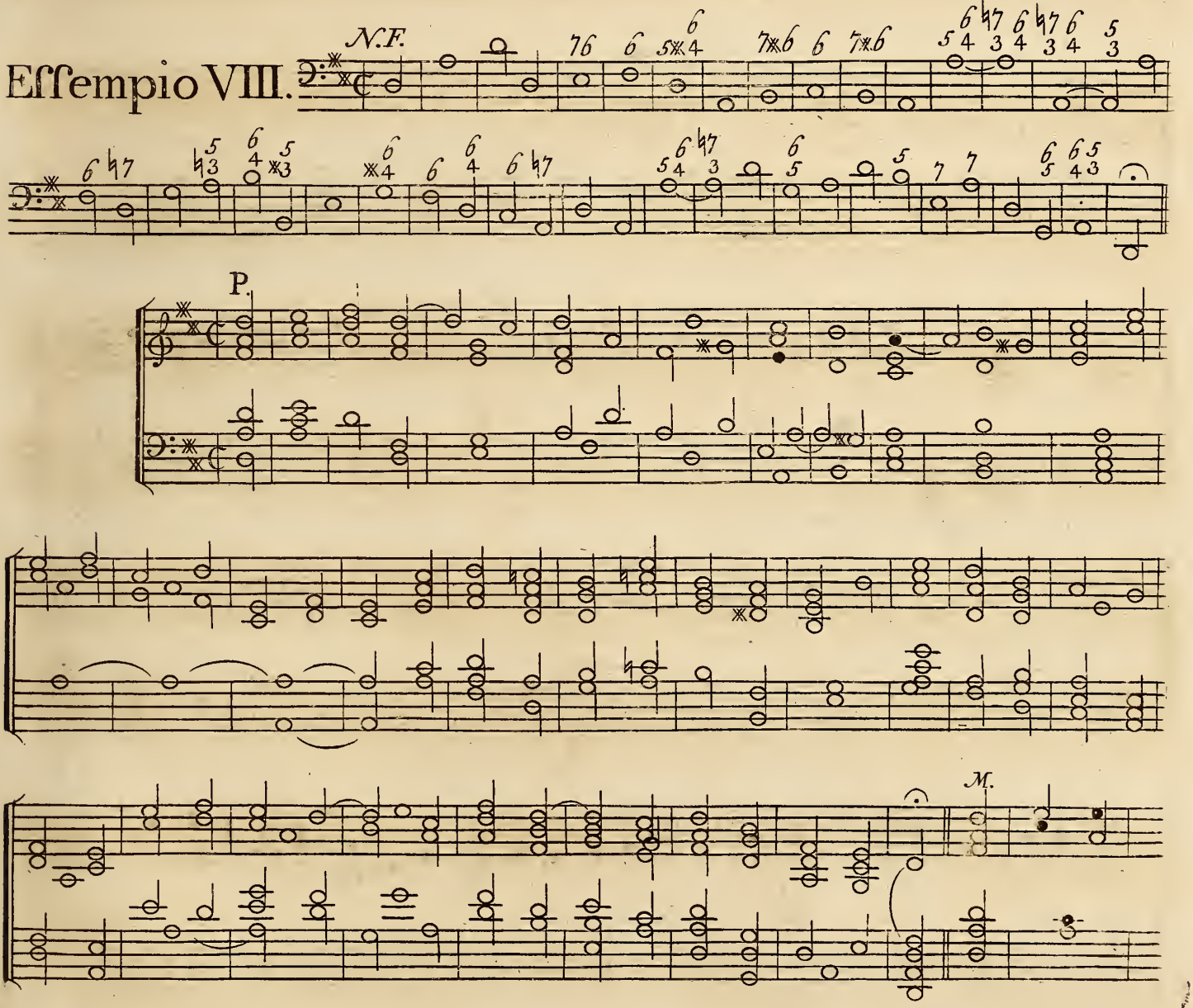

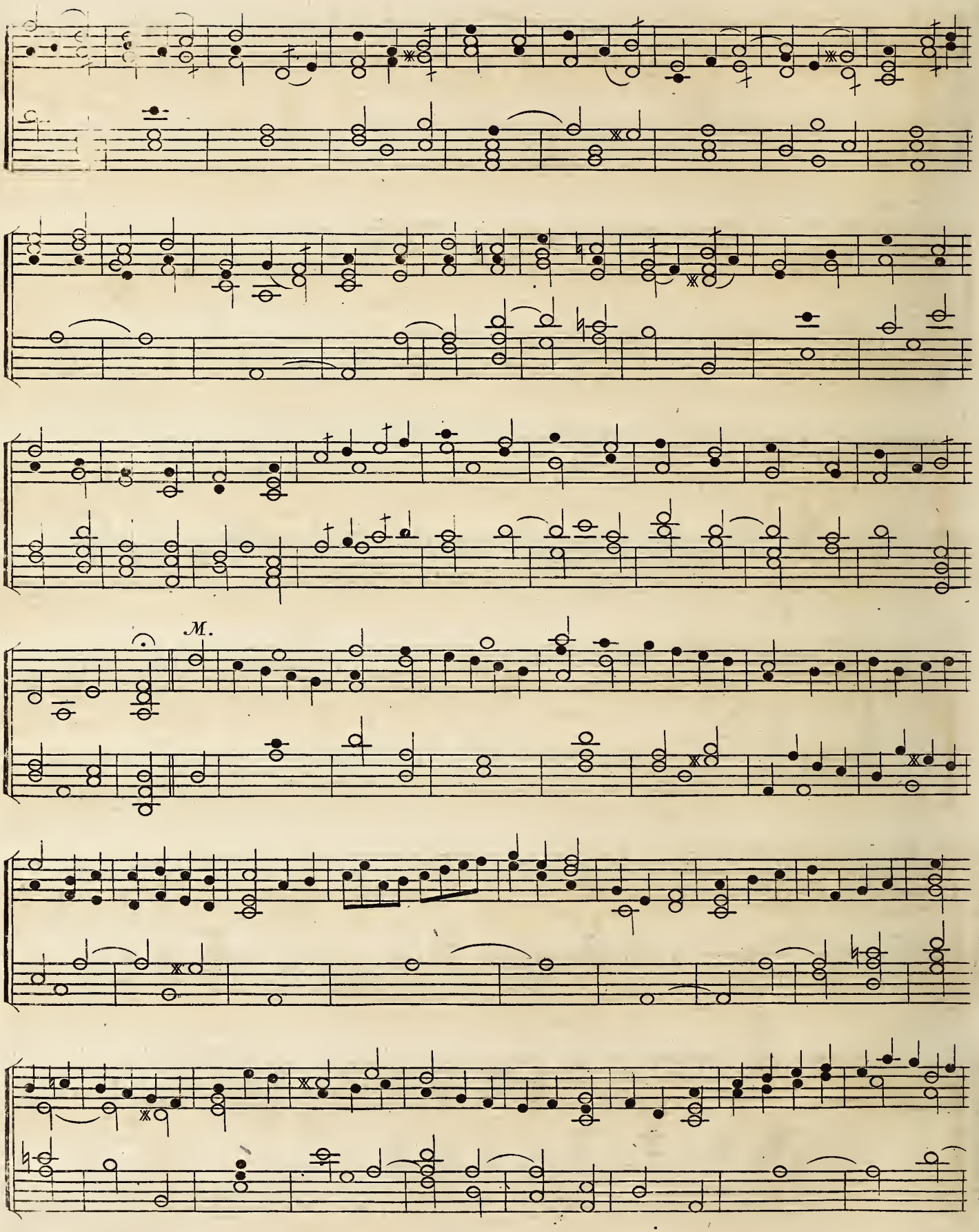
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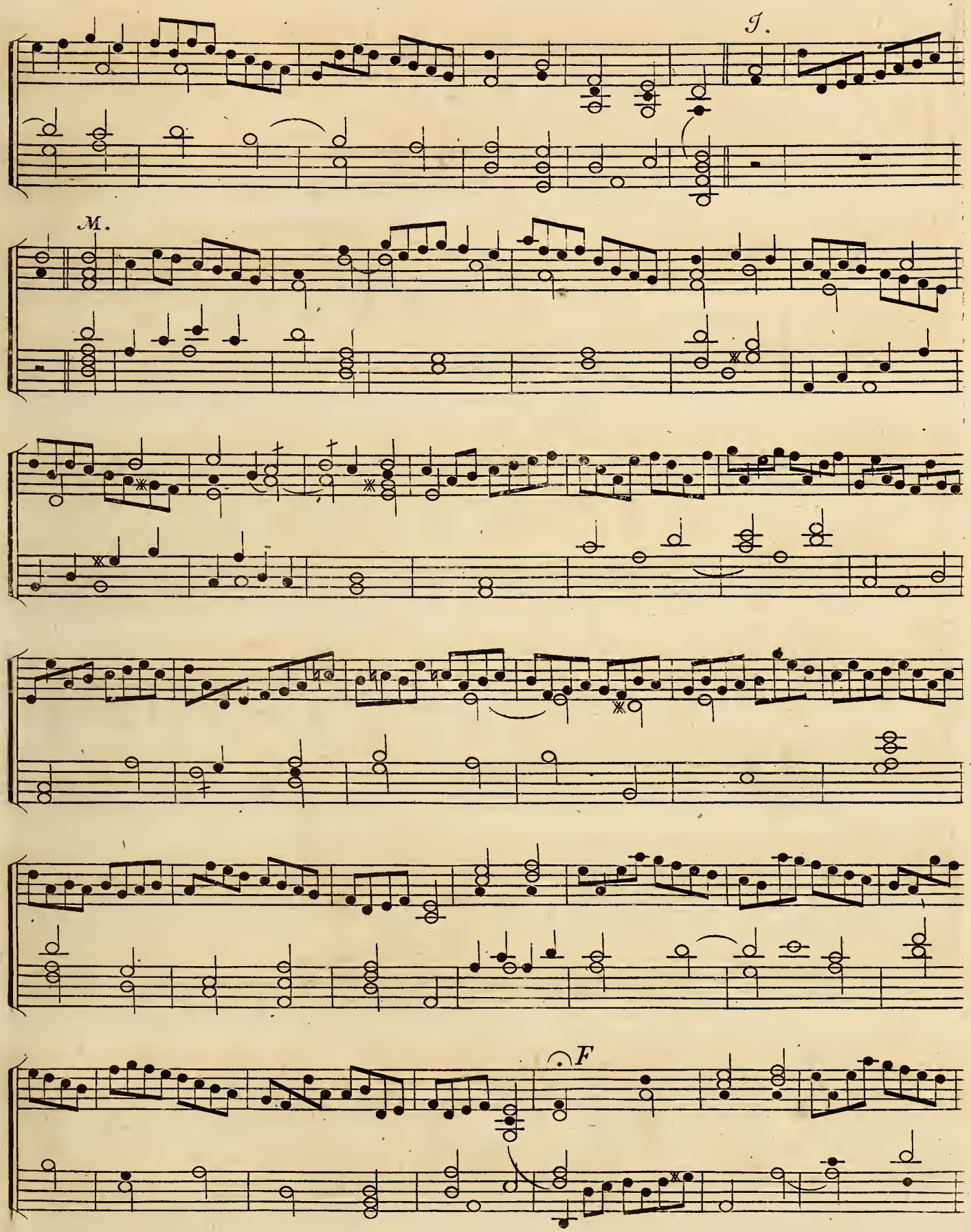
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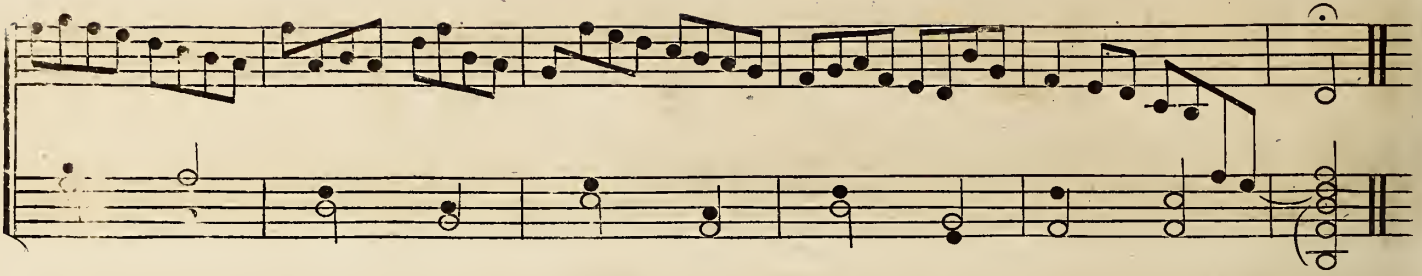

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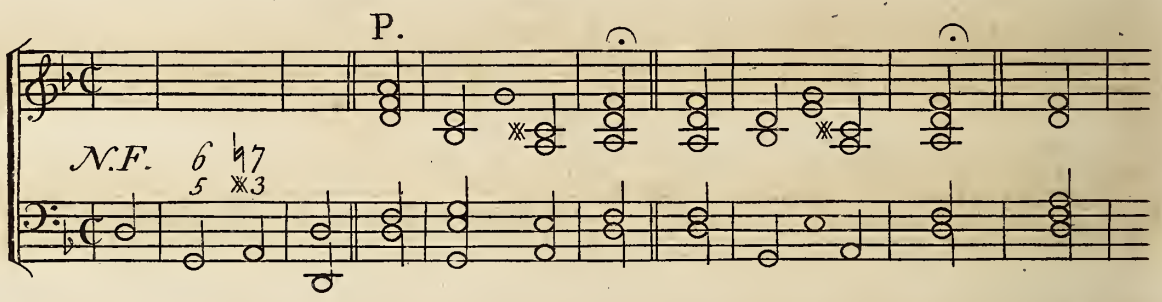

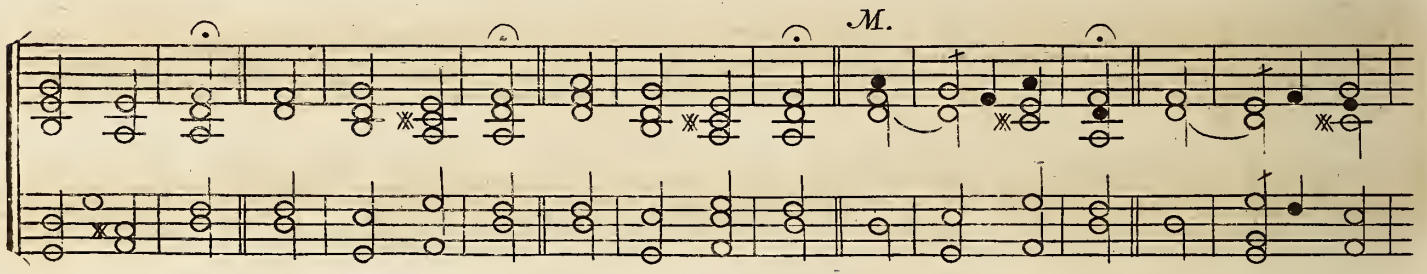

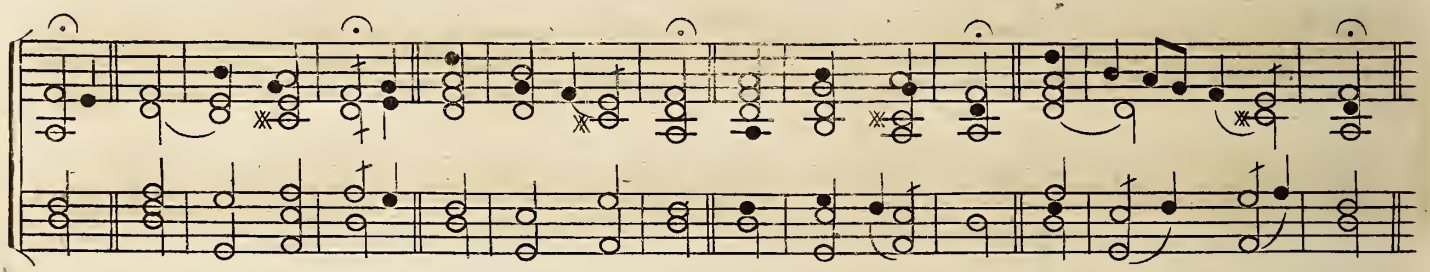

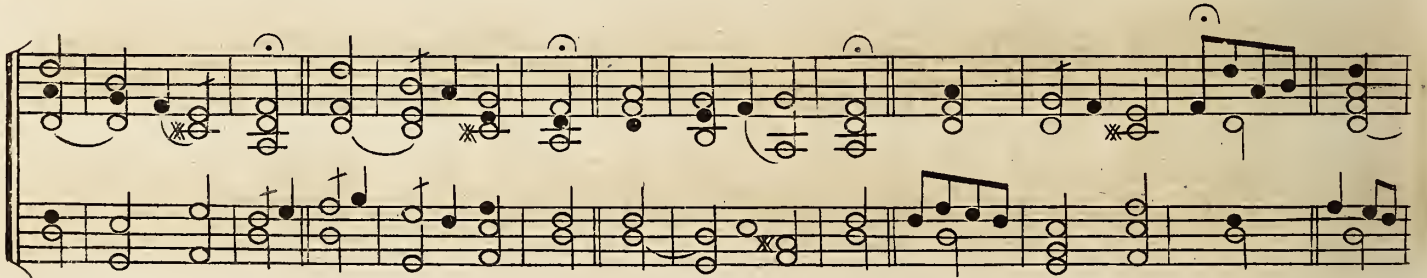

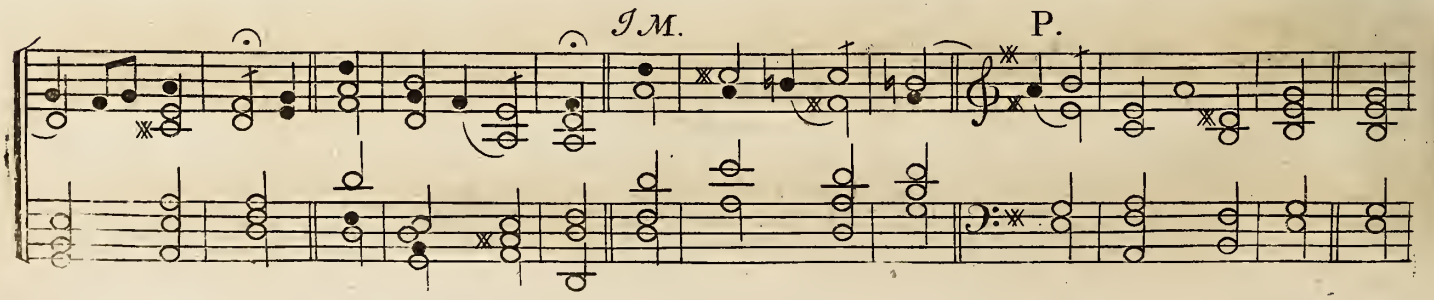

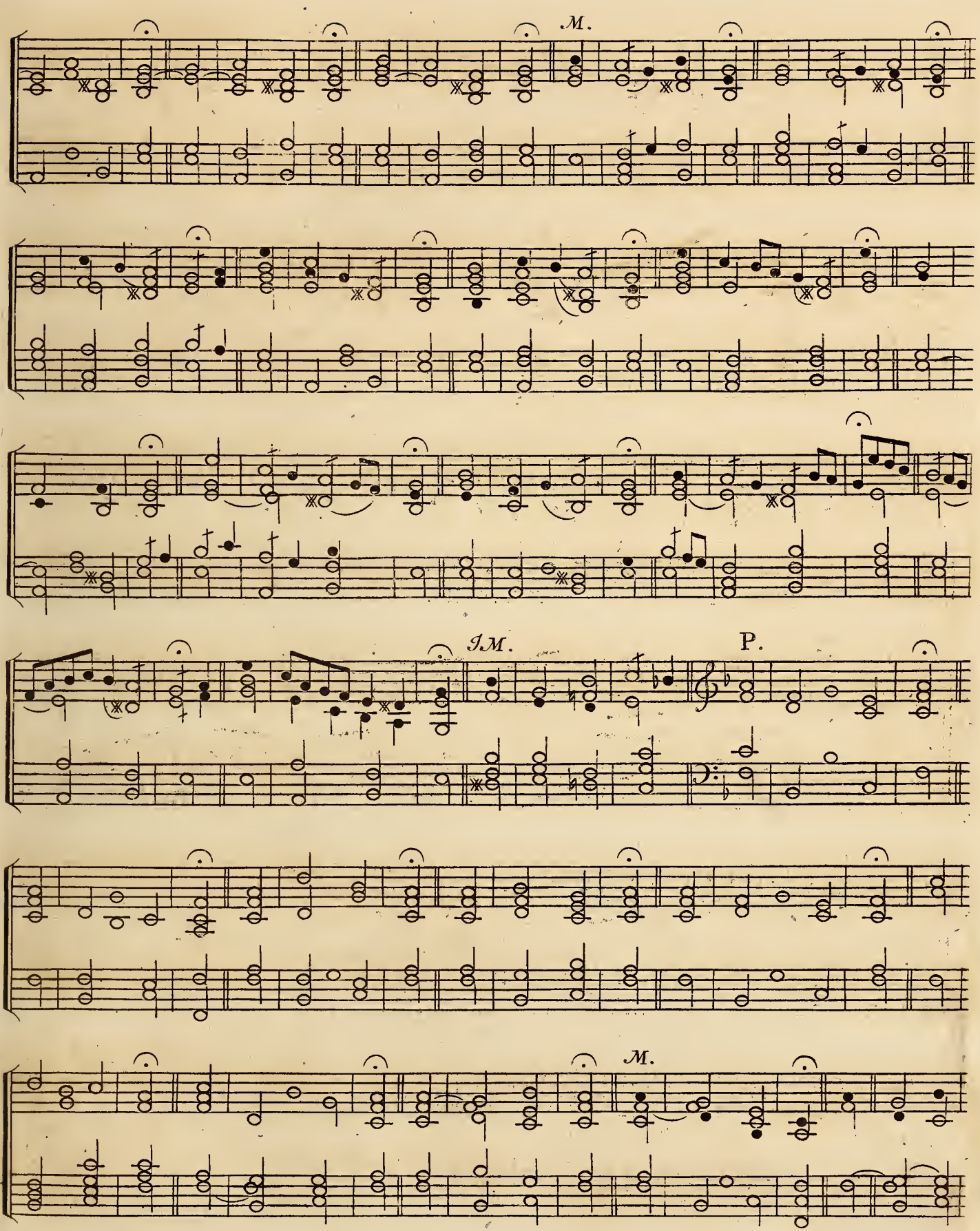
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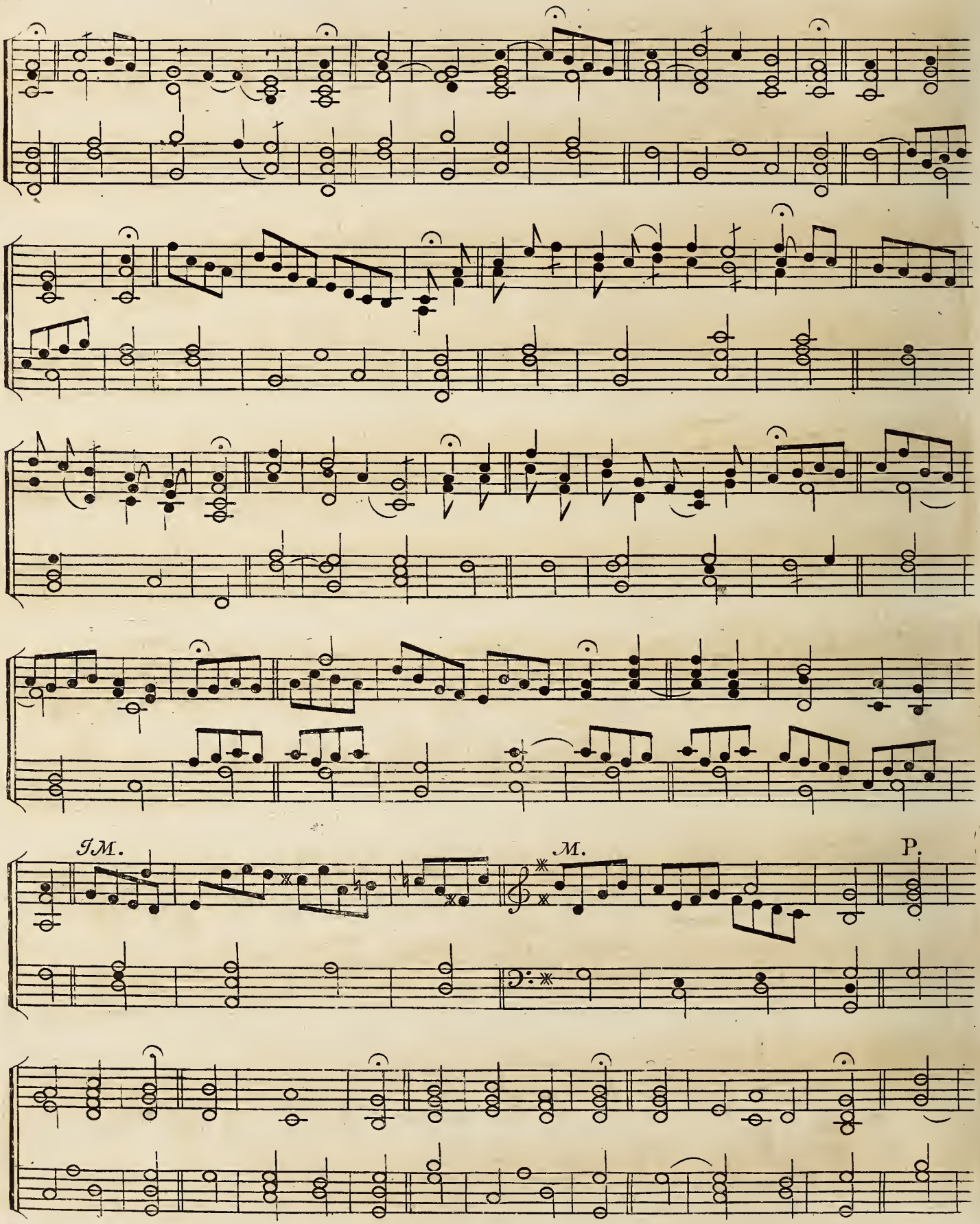
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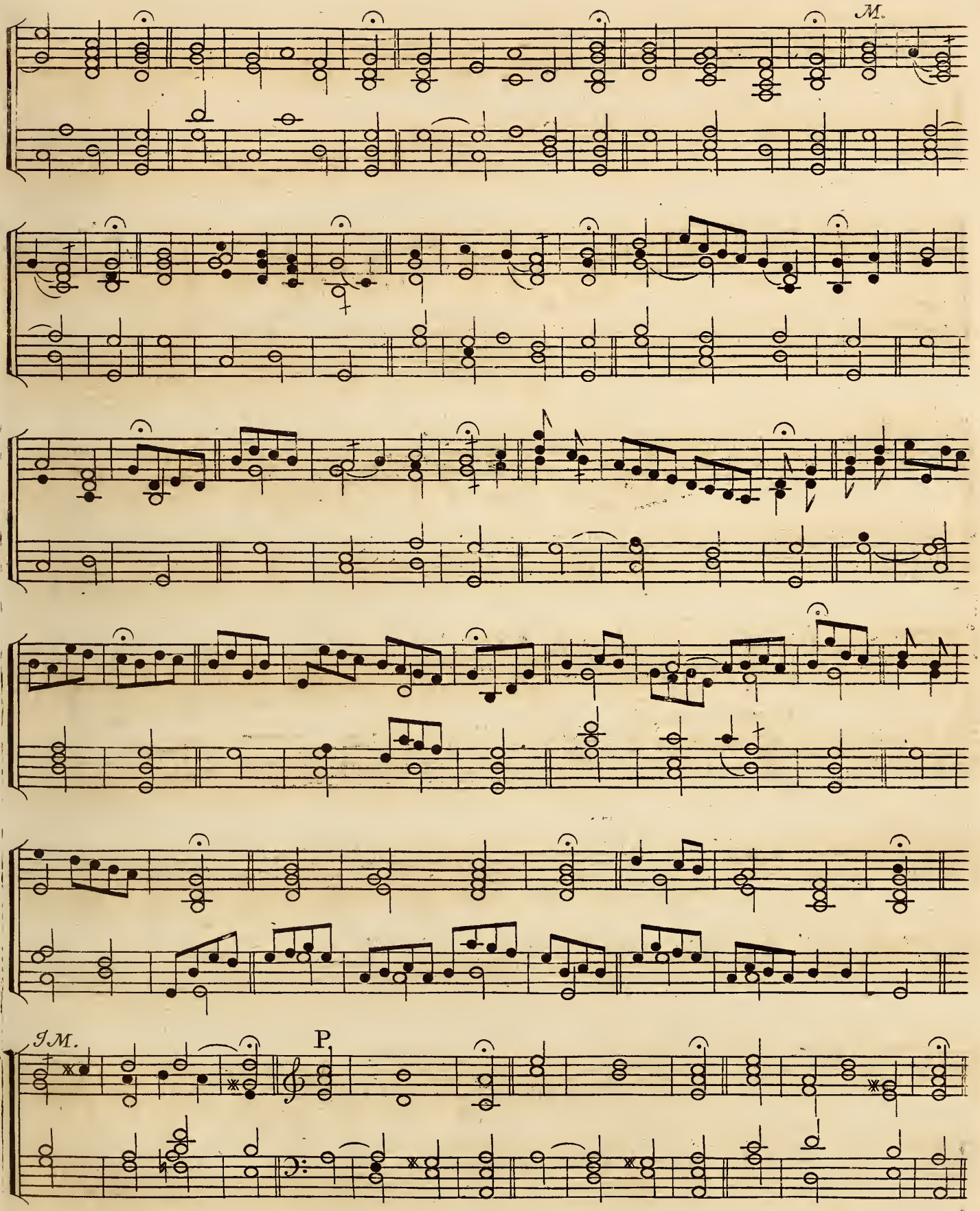
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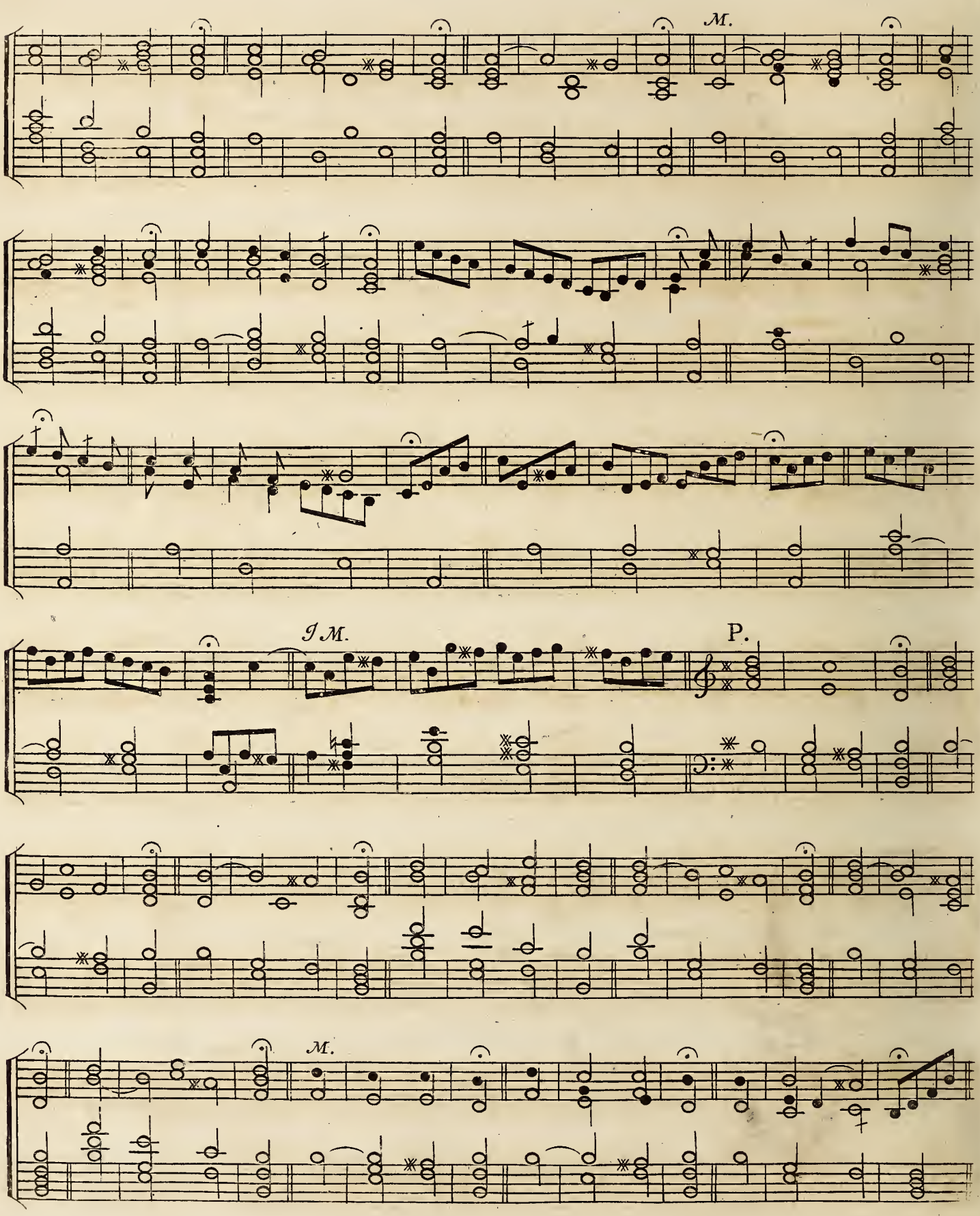
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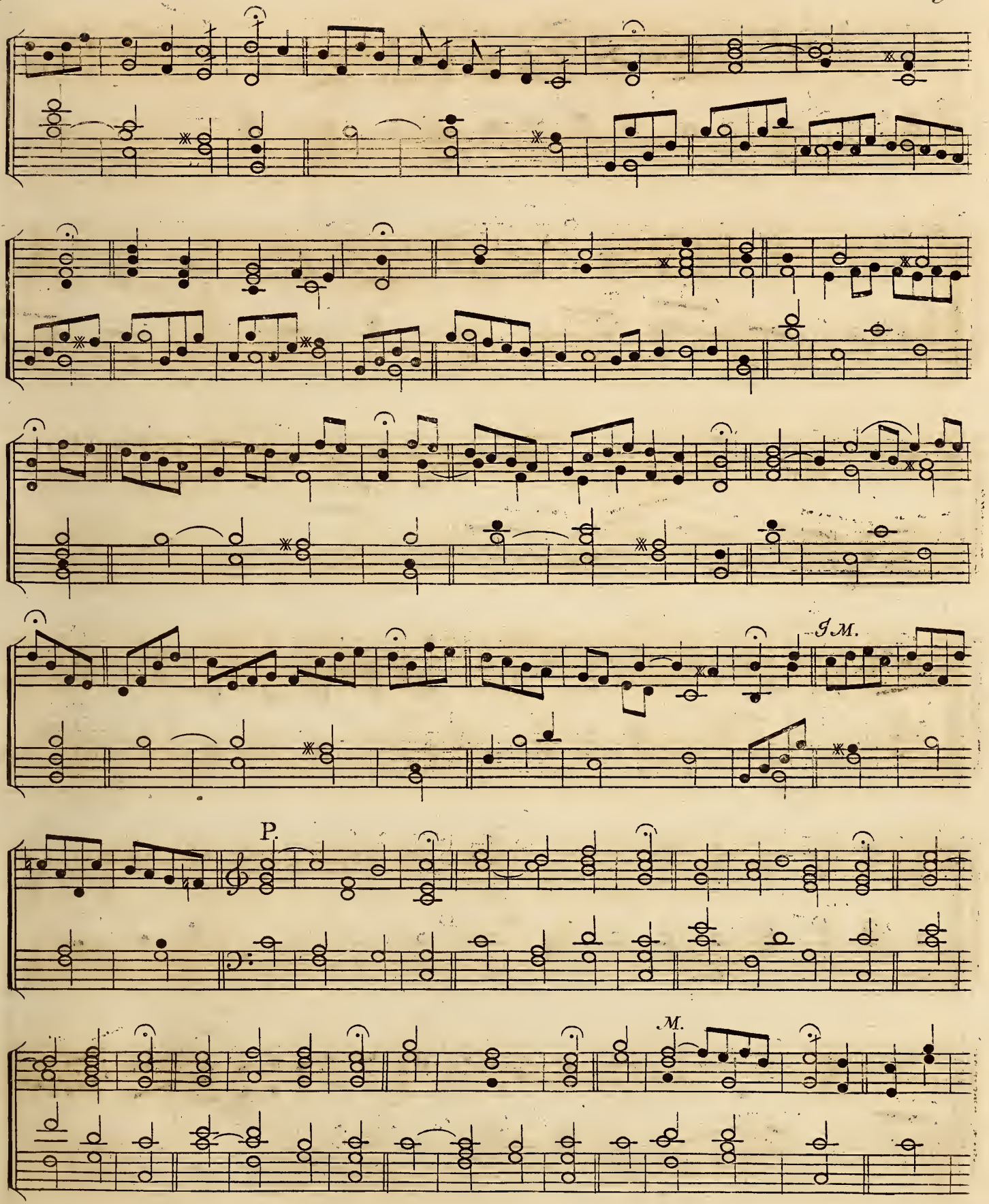
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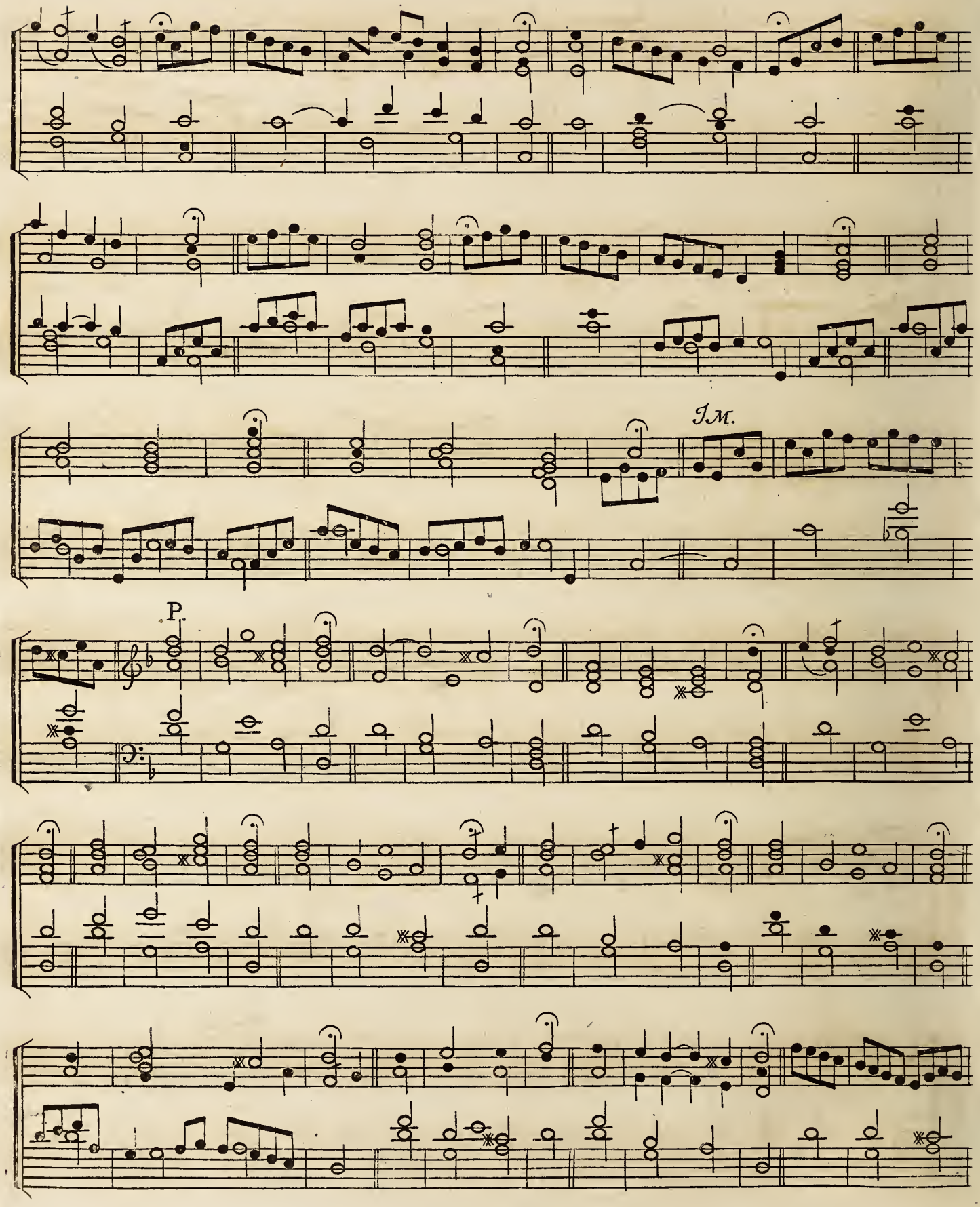
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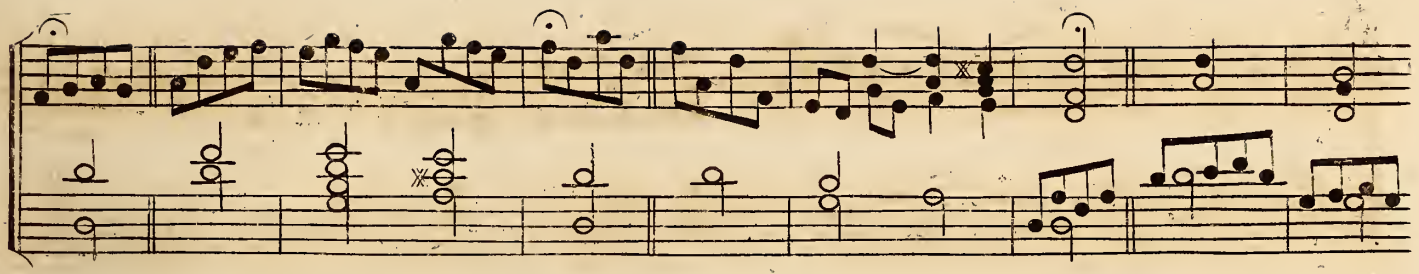

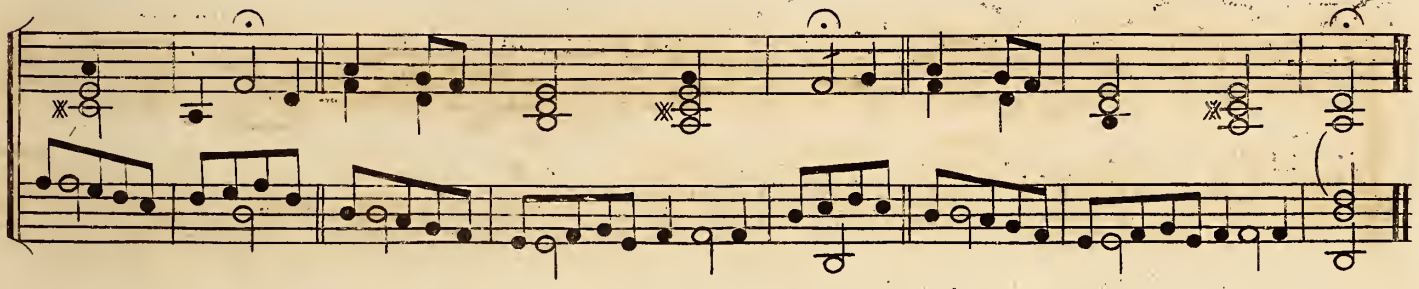

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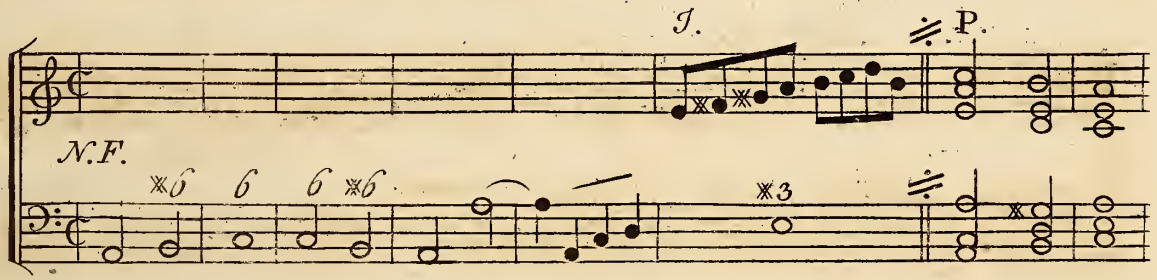

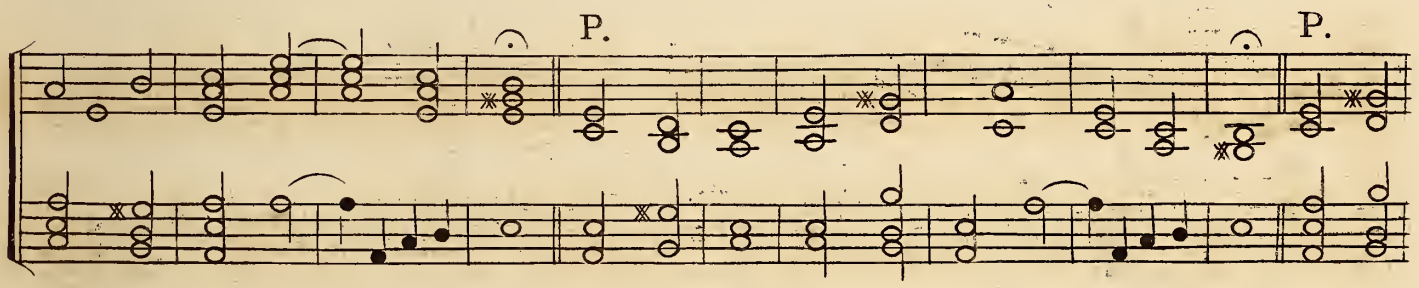

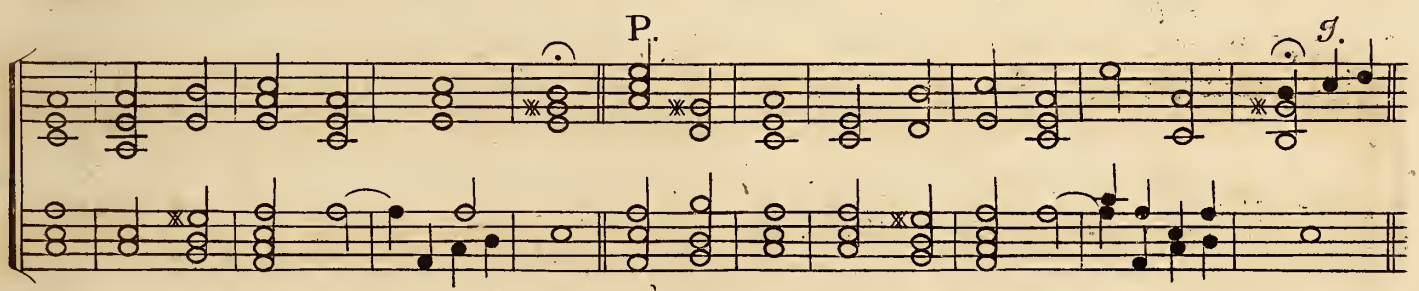

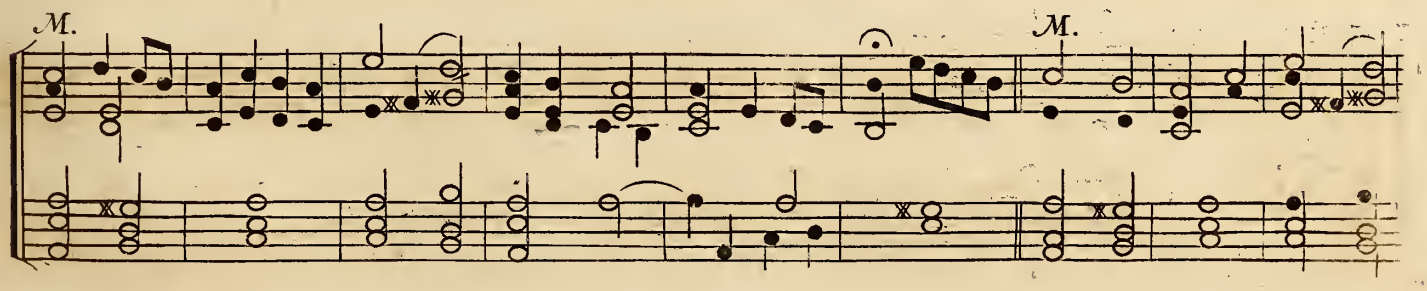

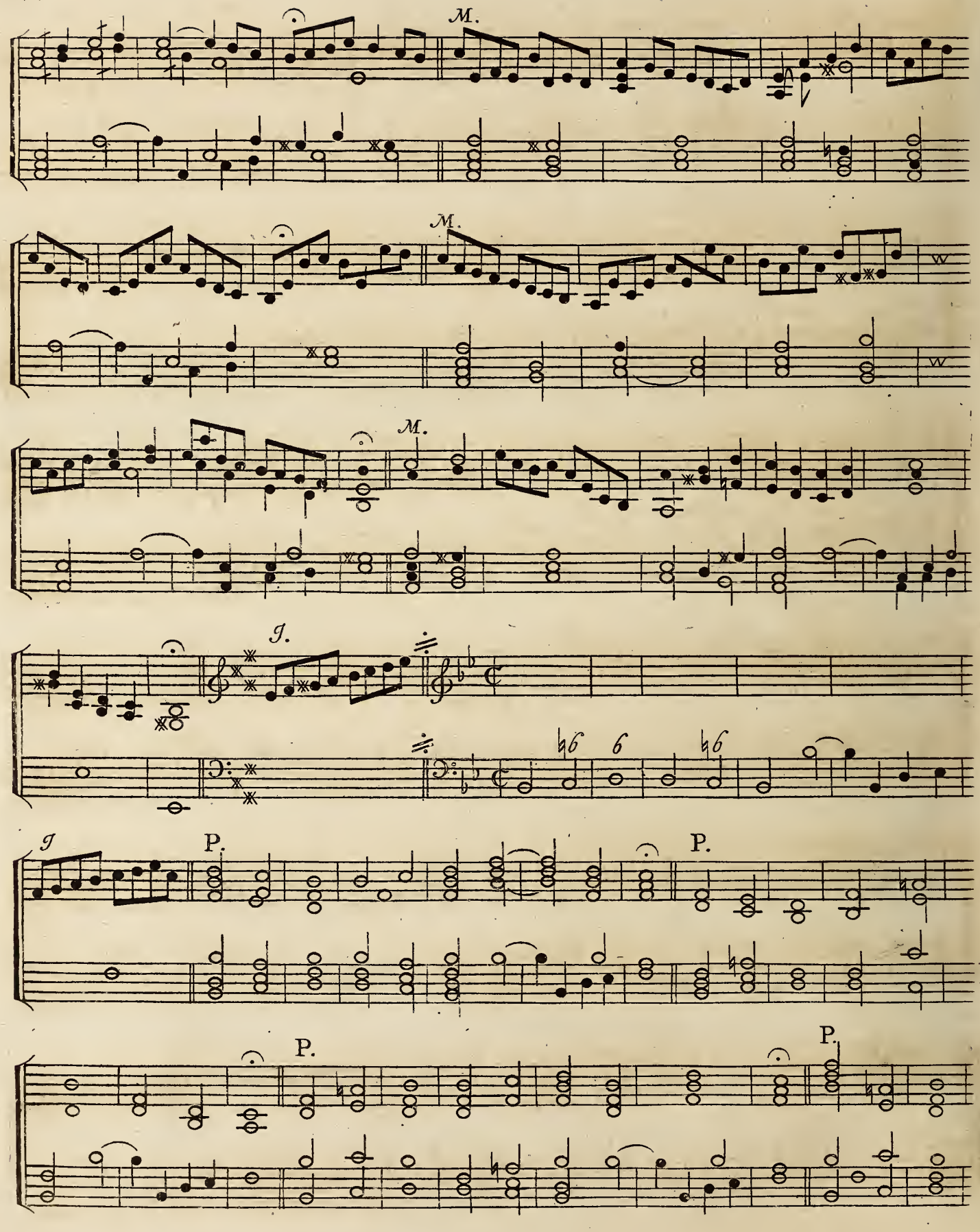
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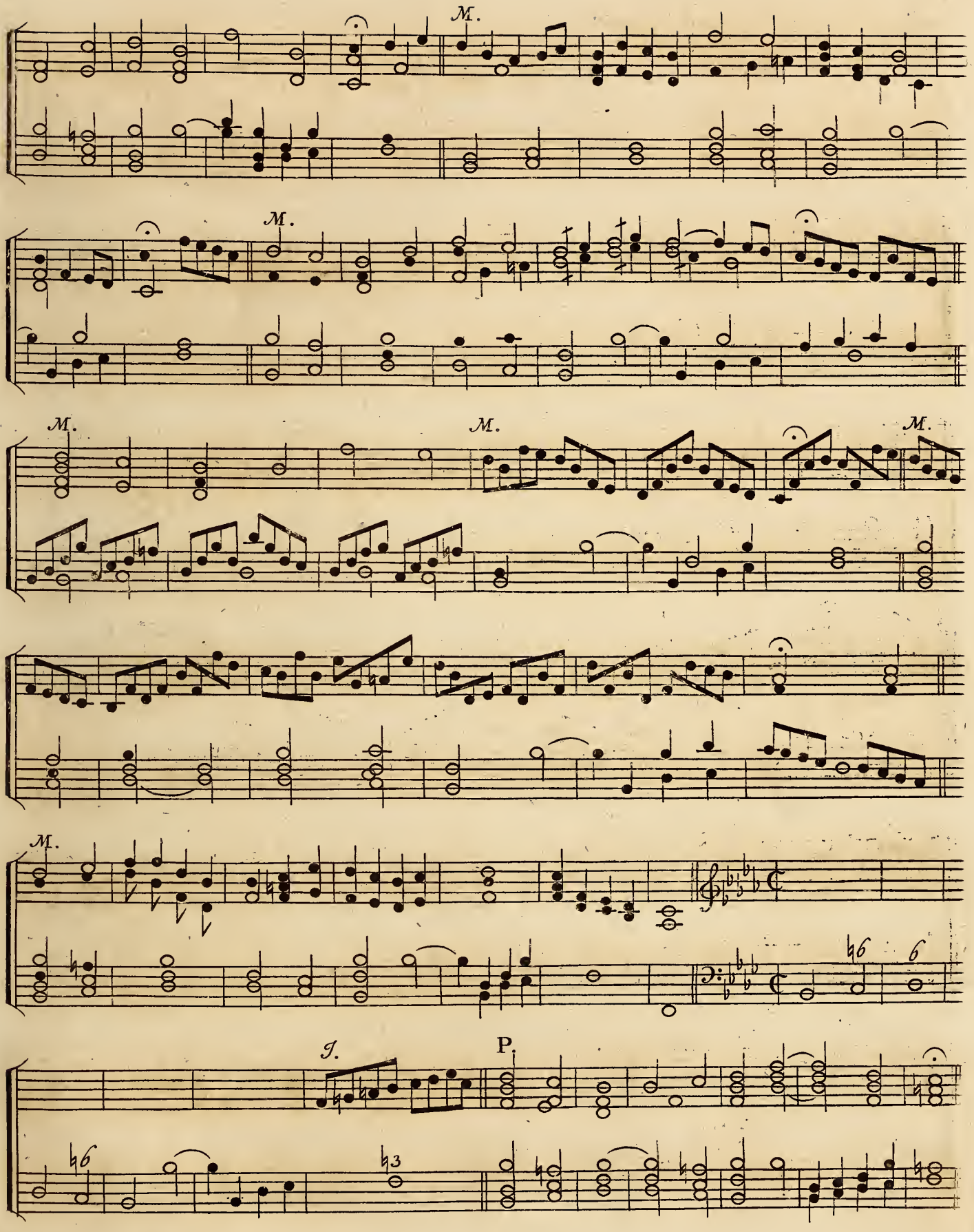
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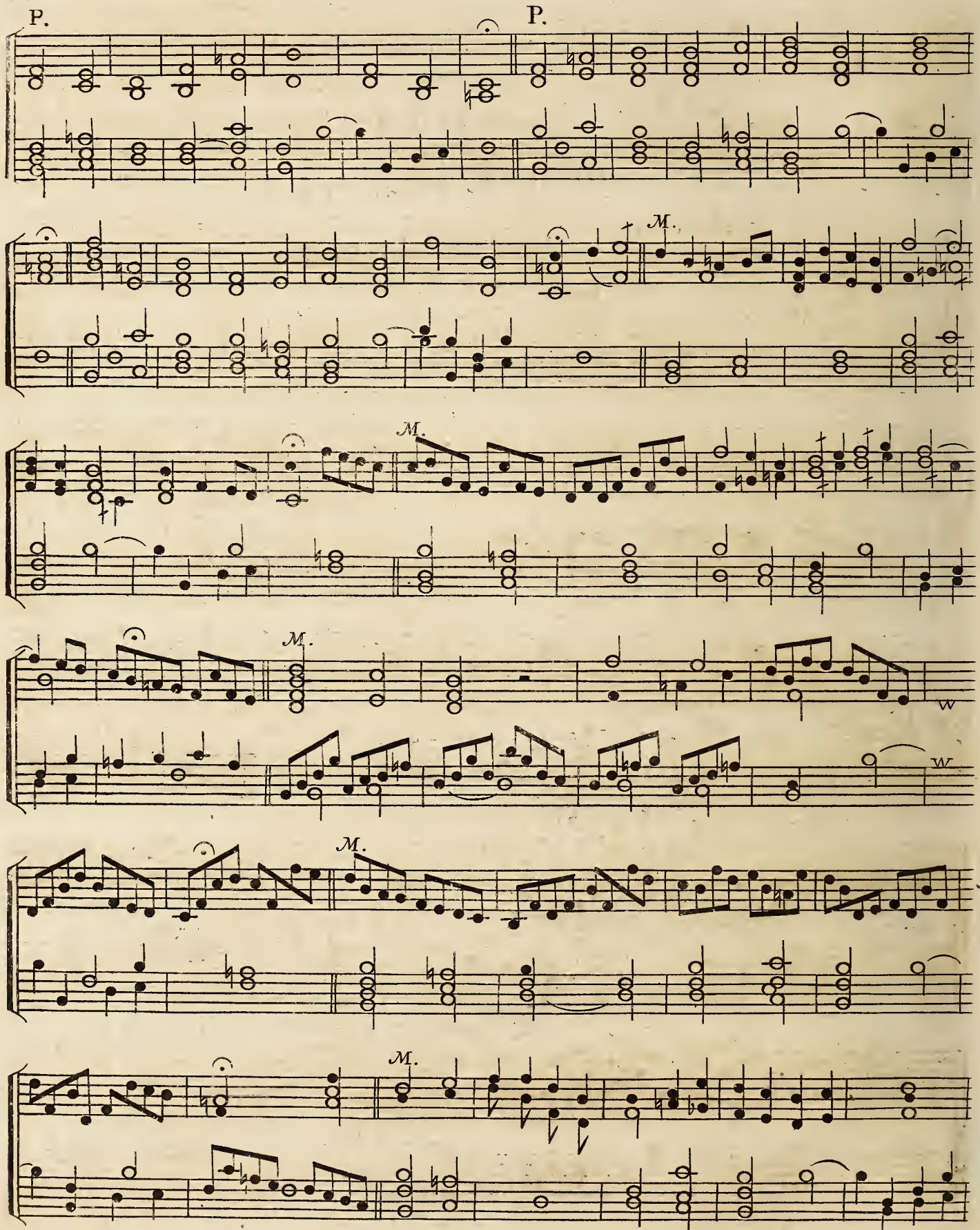
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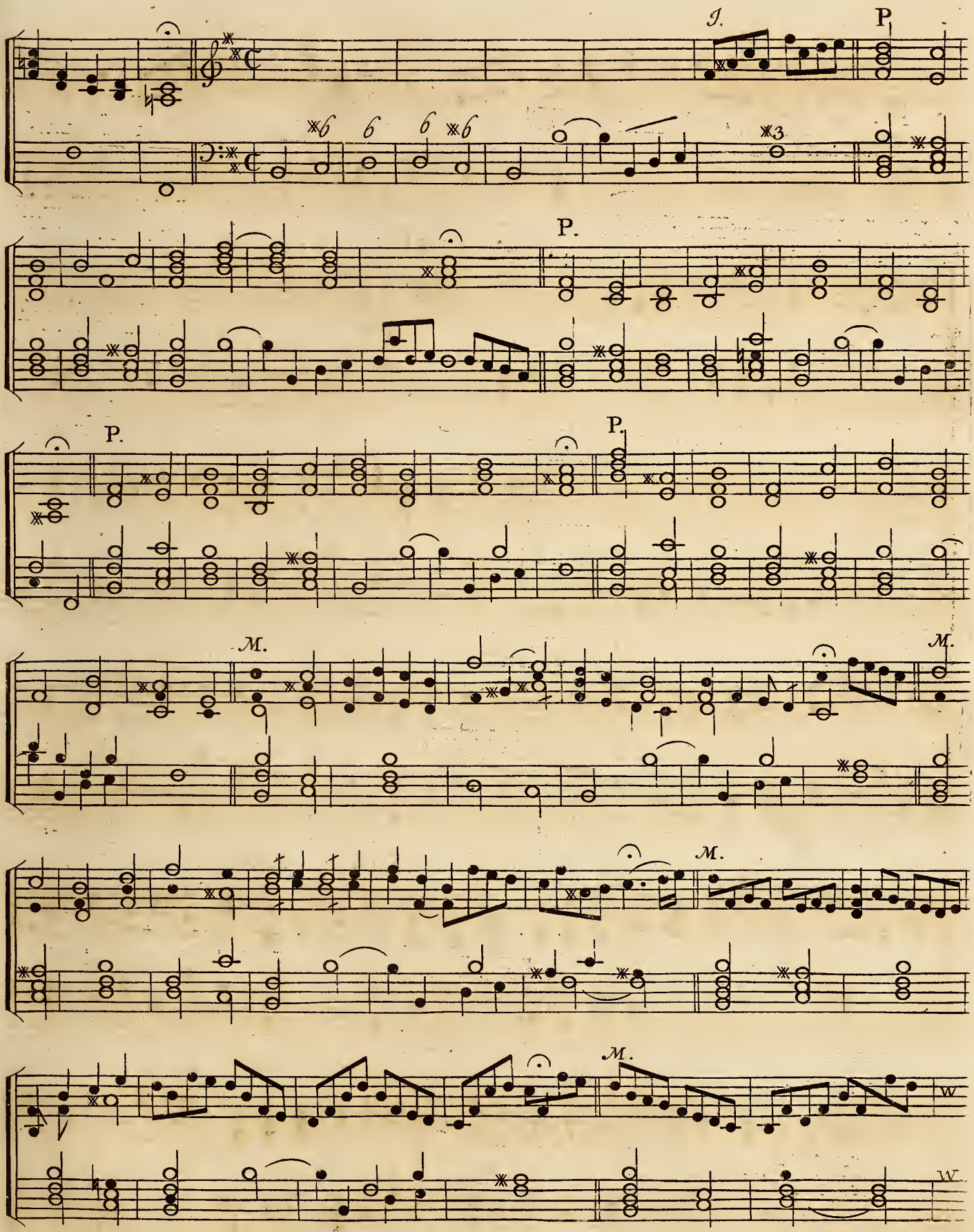
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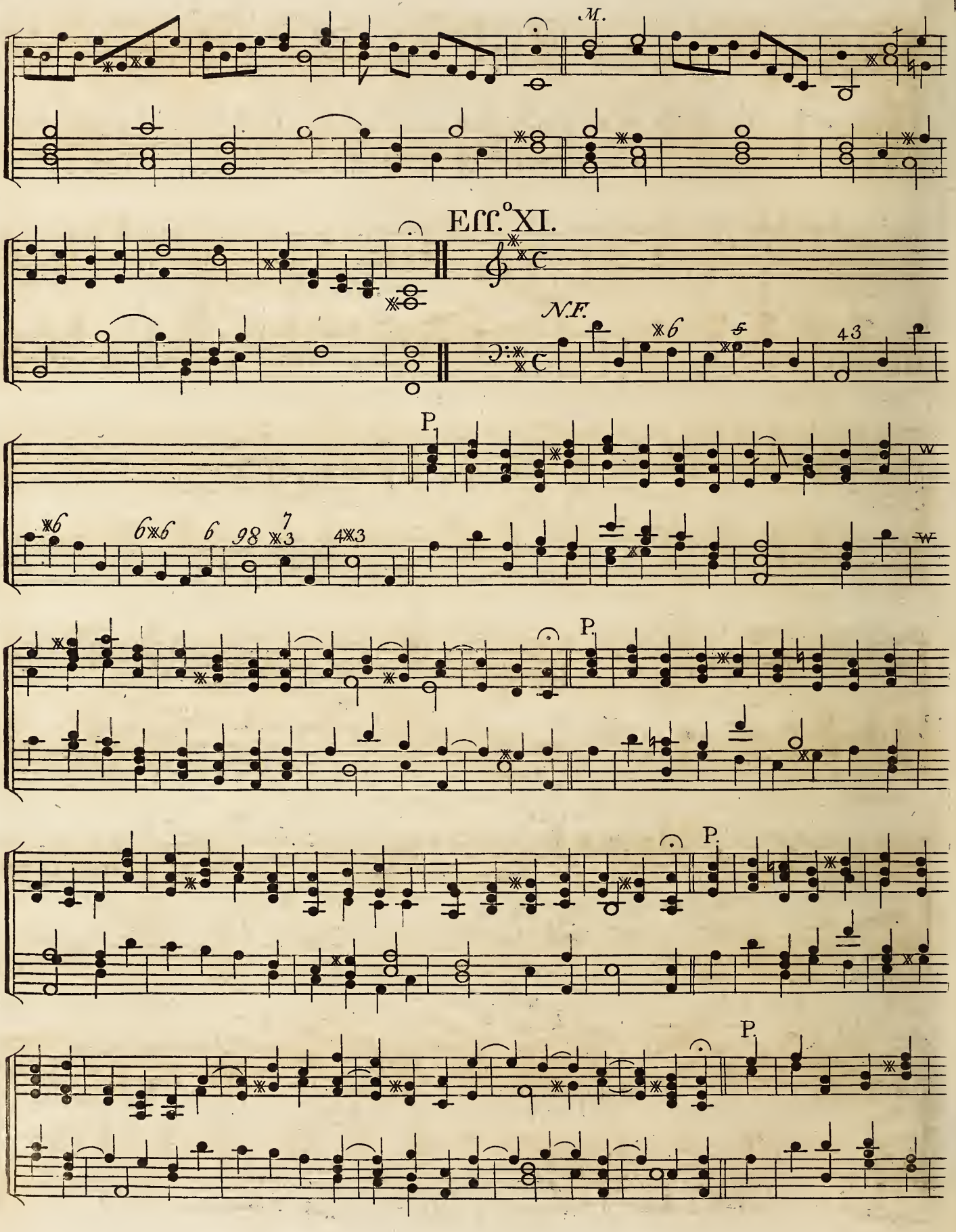
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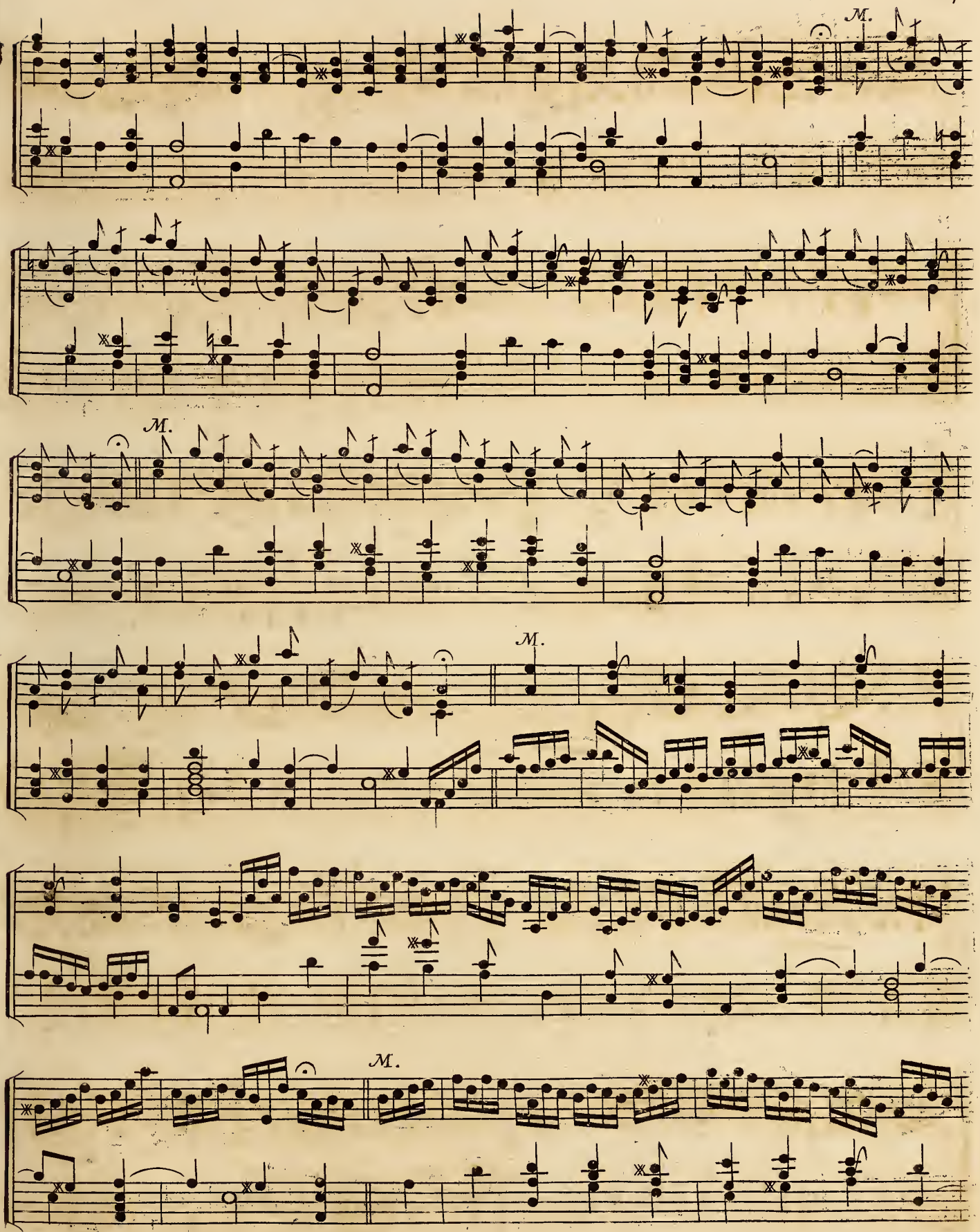
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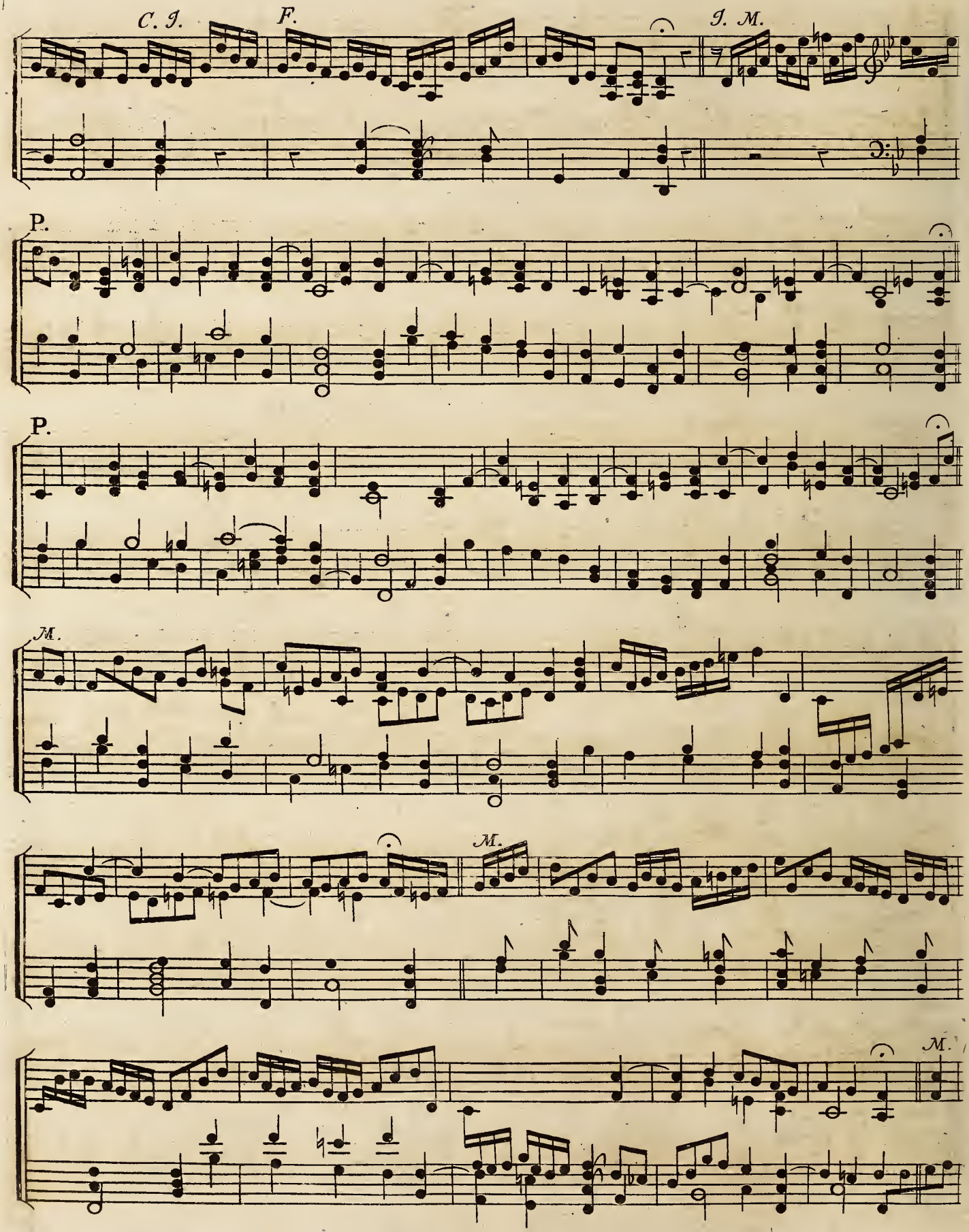
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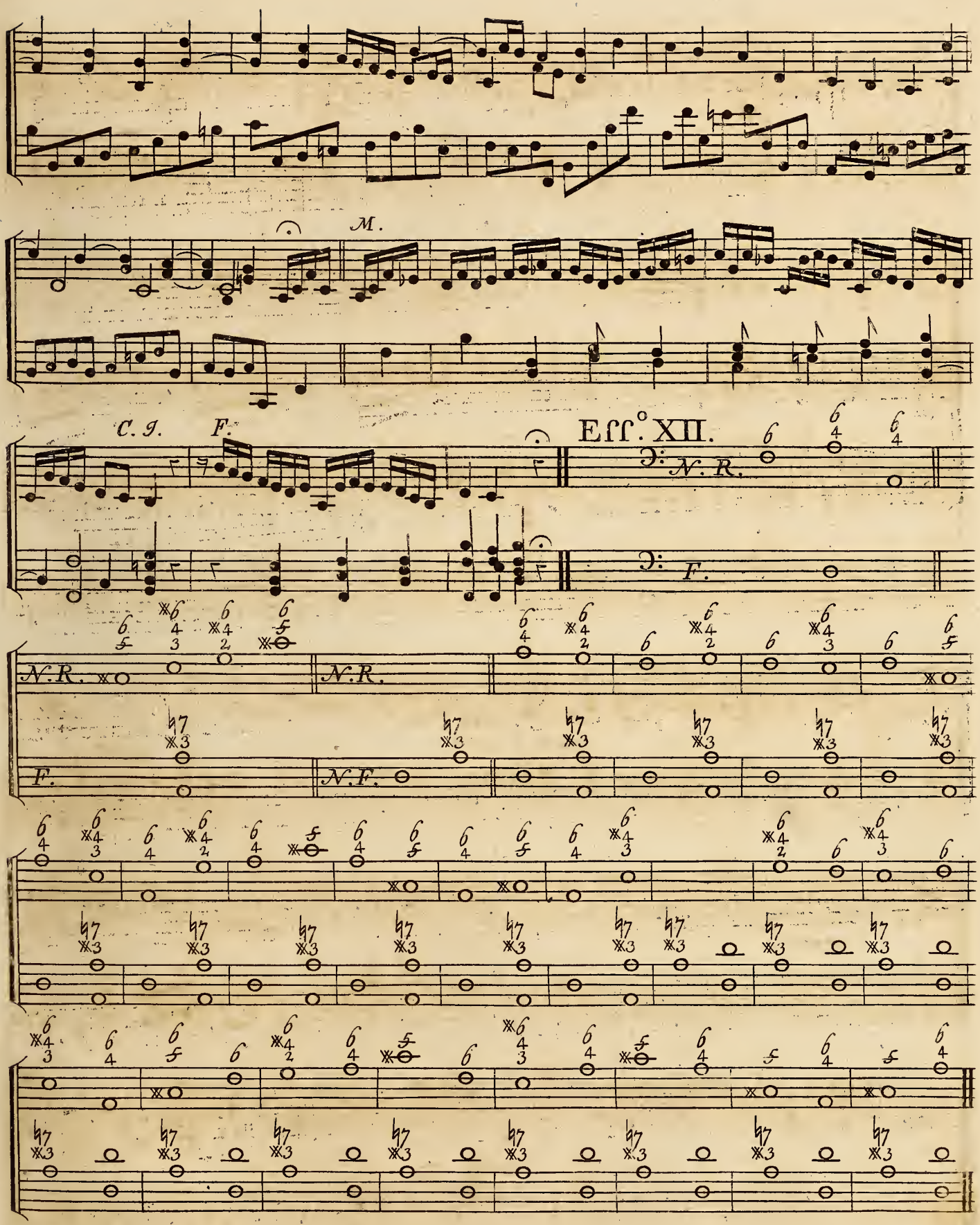
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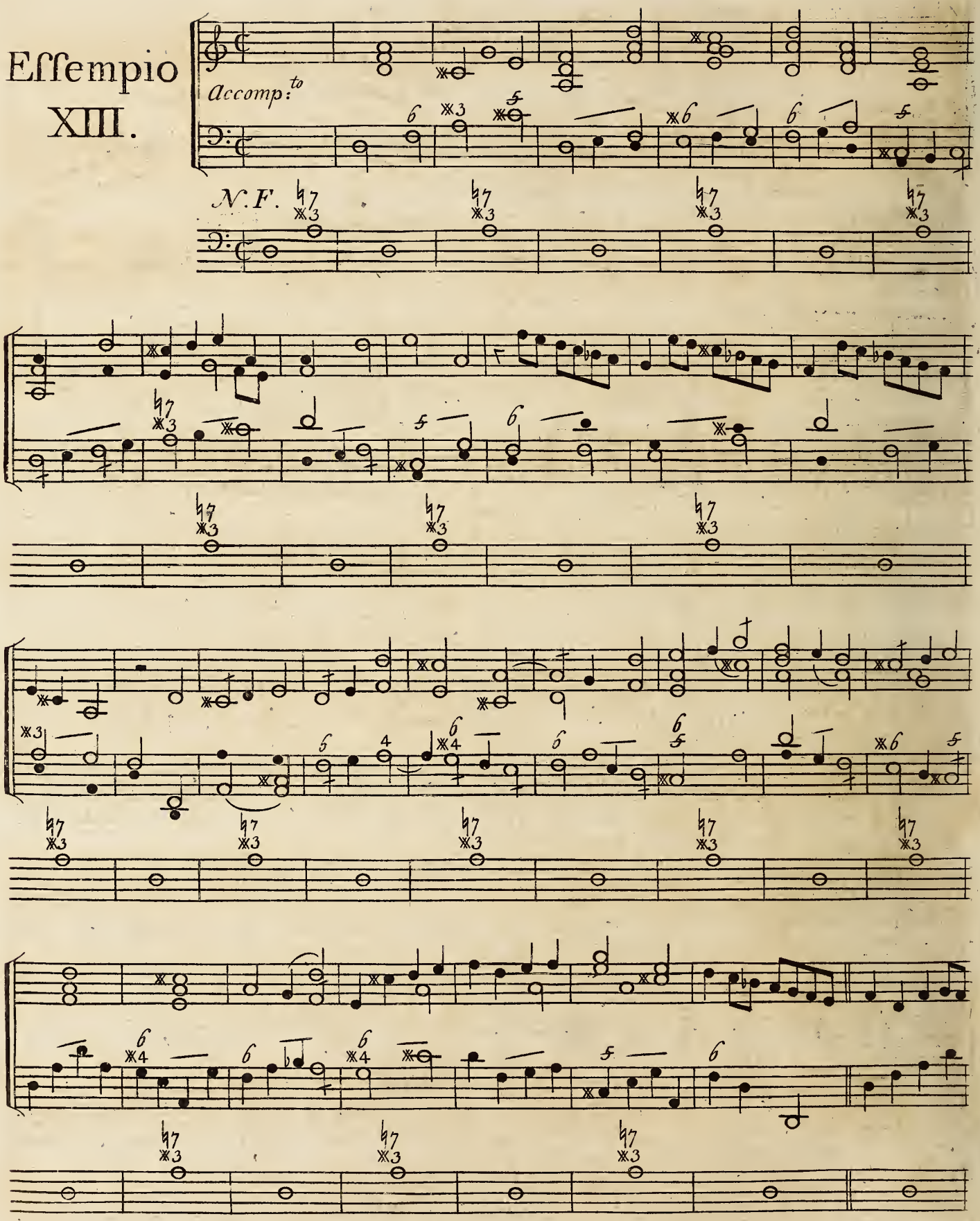
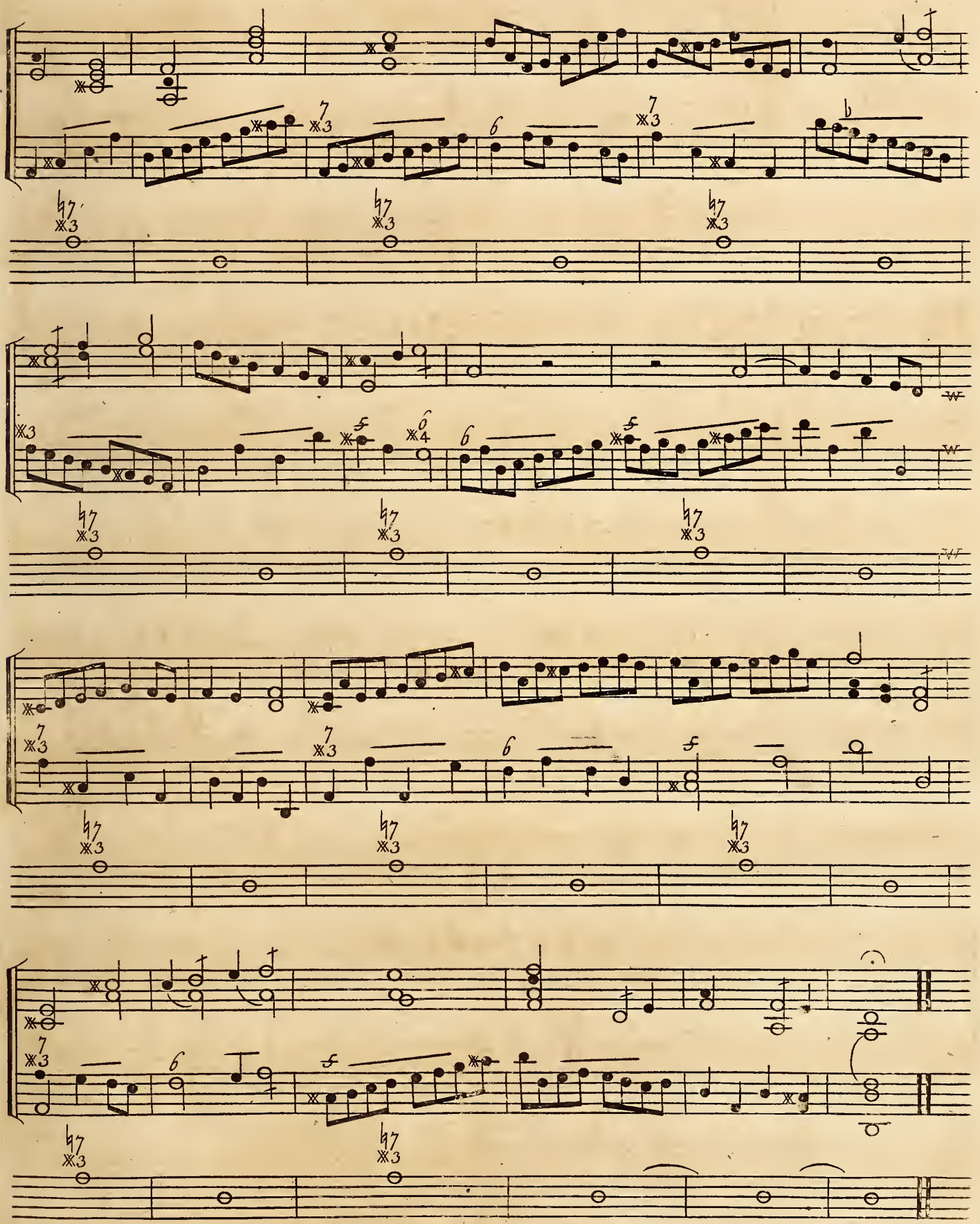
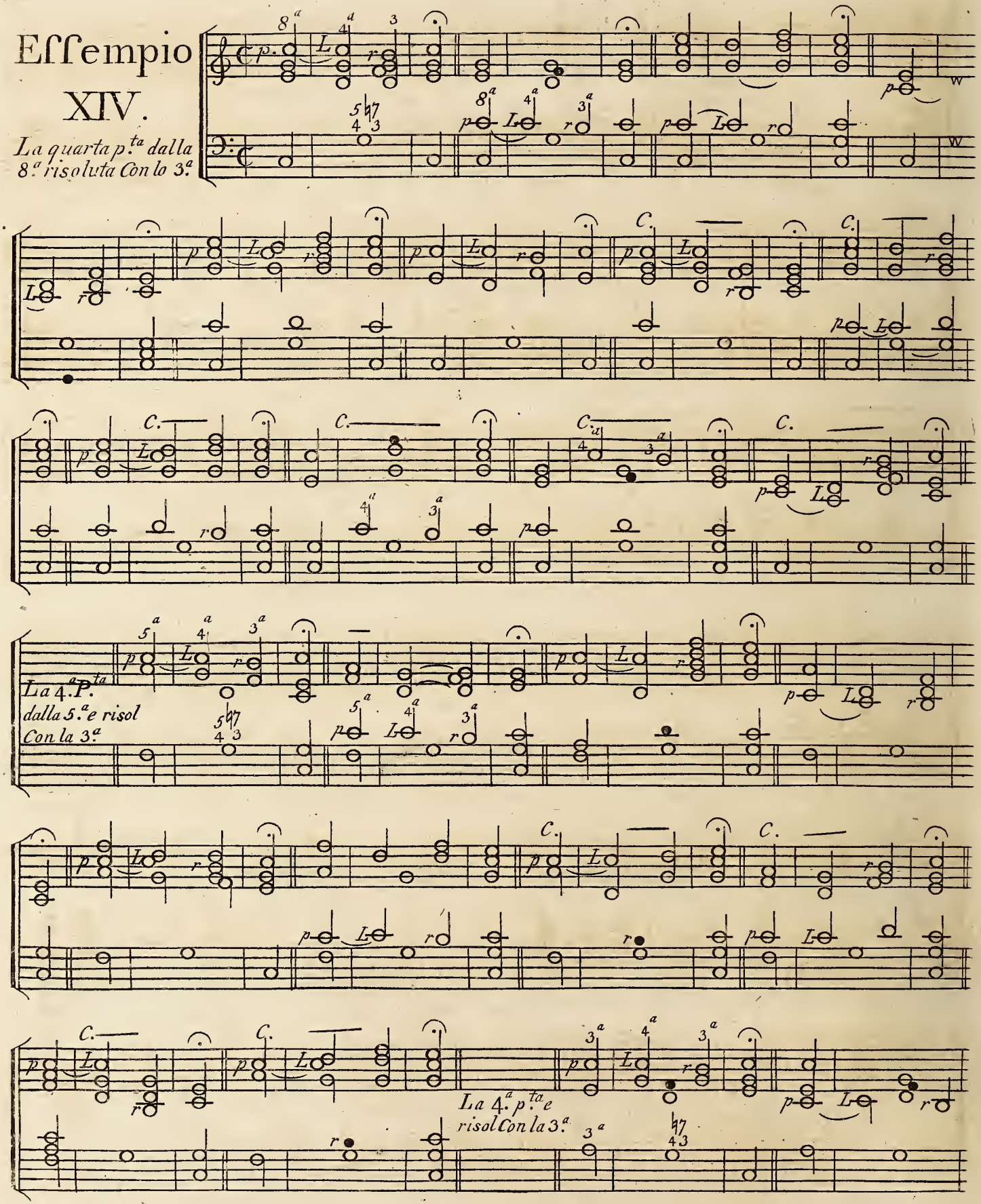
Essempio XIII.

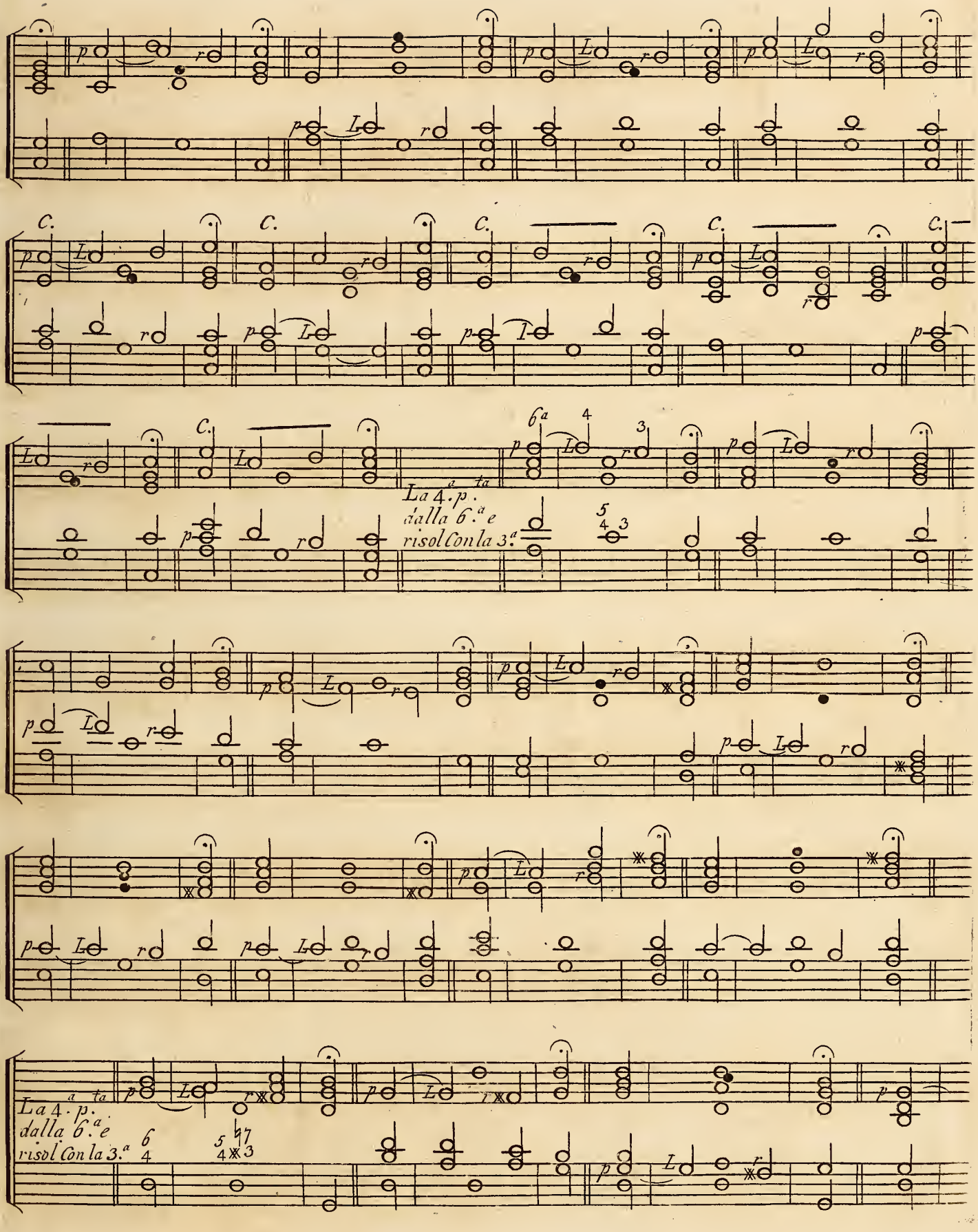




Essempio XIV.

La quarta p.ta dalla 8.a risoluta Con lo 3.a

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La 4.ta p.
dalla 6.a e
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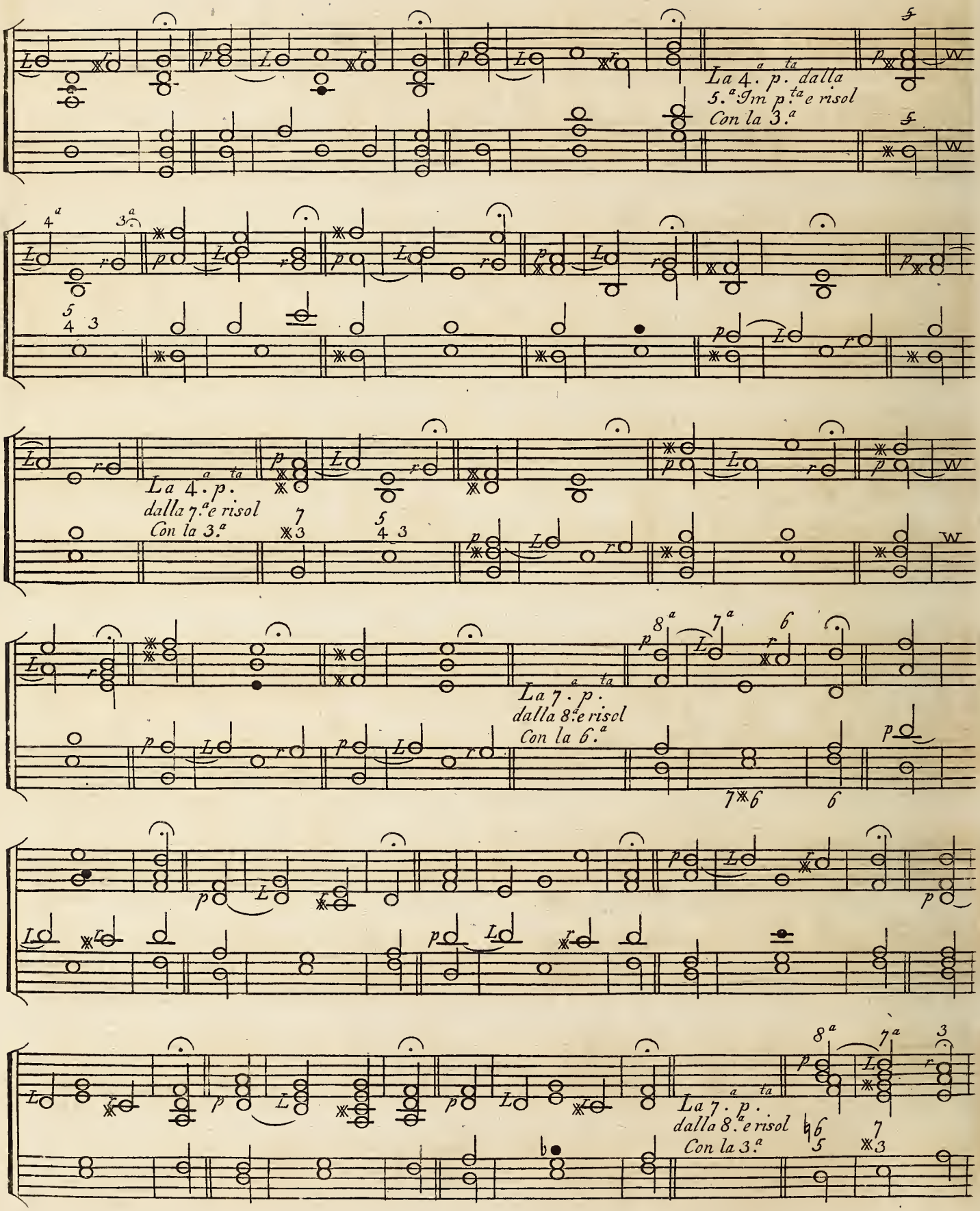
La 4.a p.ta dalla
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La 4.a p.ta
dalla 7.a e risol
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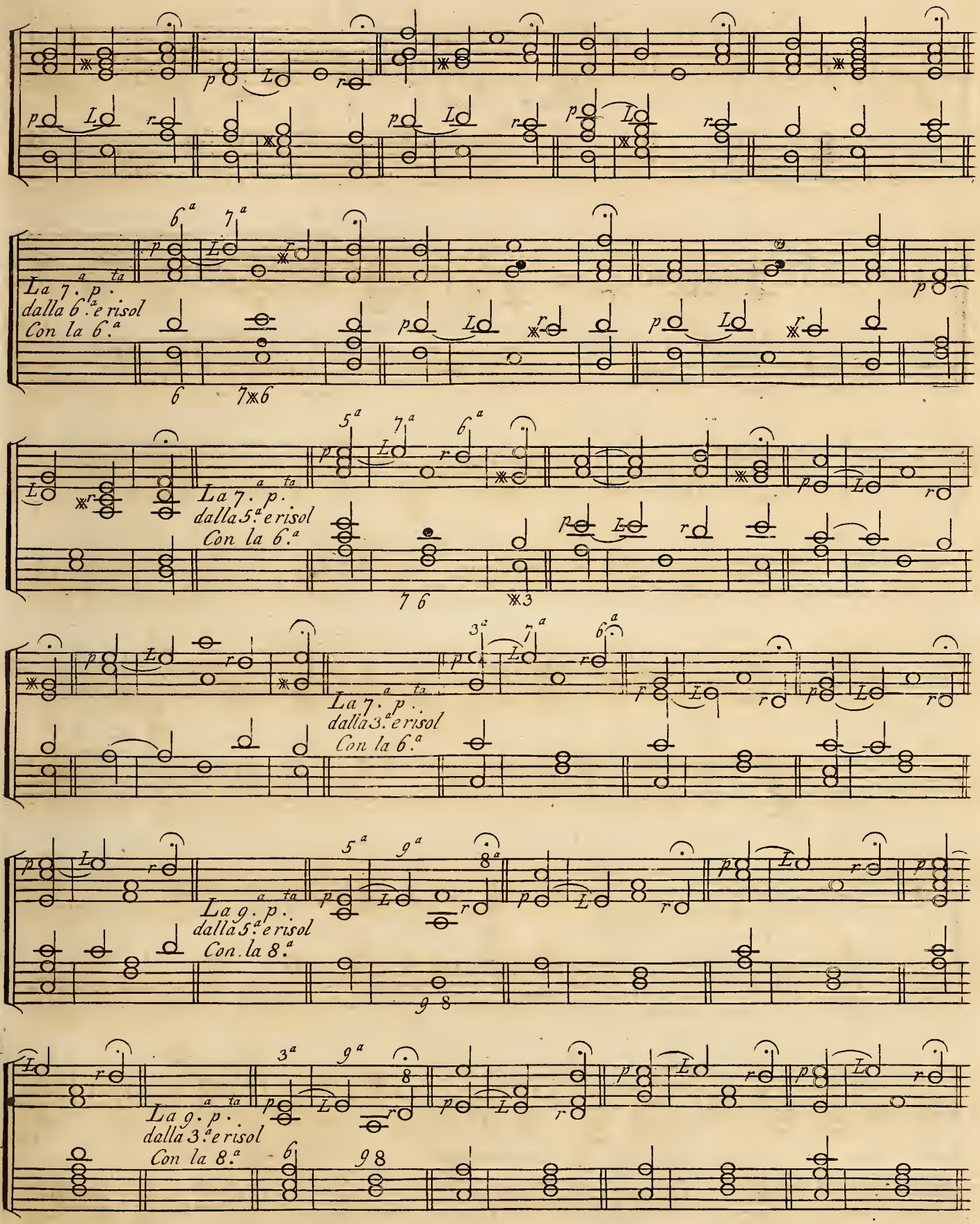
Con la 6.a
La 7.a p.ta
dalla 8.a e risol
Con la 3.a


La 7.a p.ta
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La 9.a p.ta
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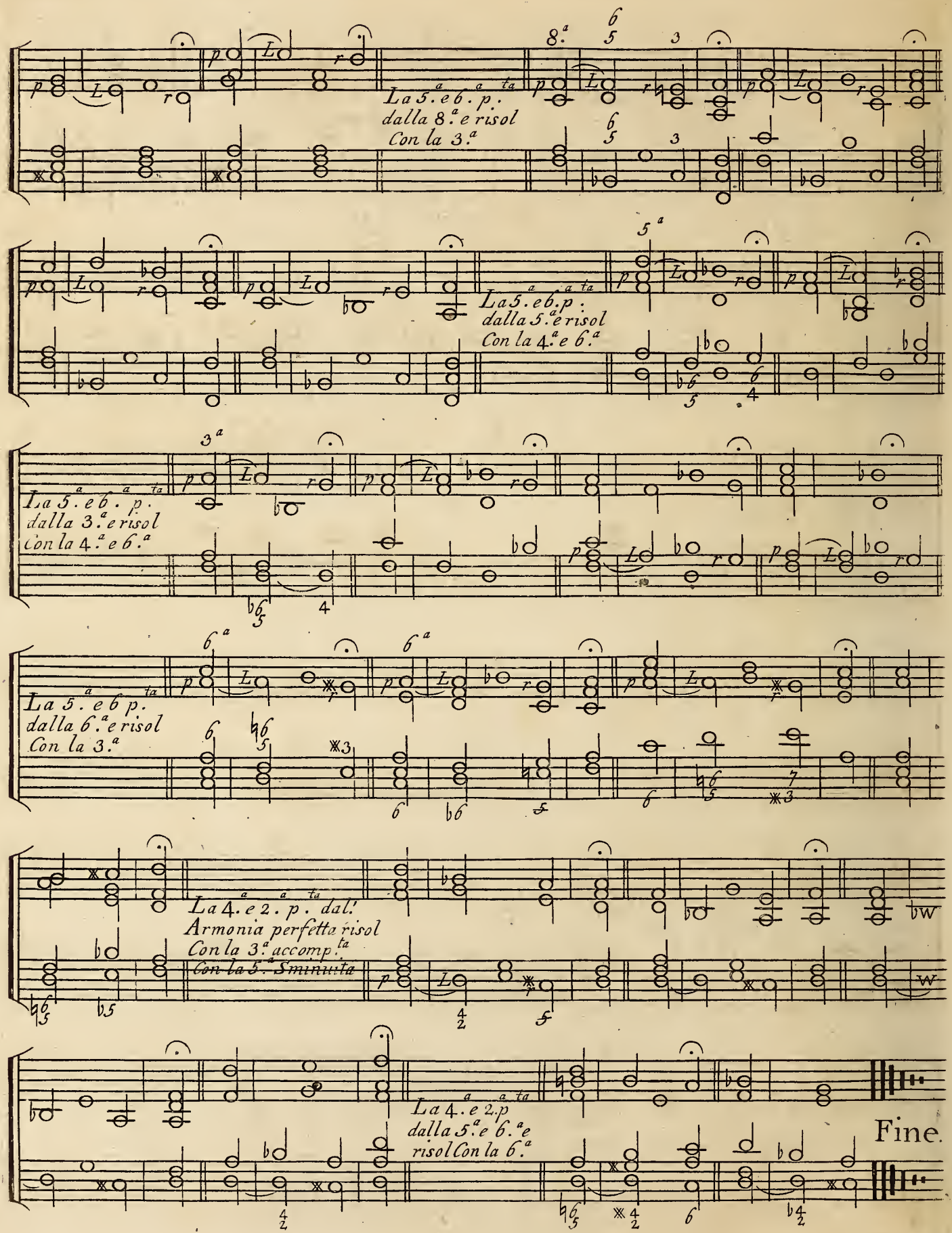
La 5.a e 6.a p.a dalla 8.a e risol Con la 3.a
La 5.a e 6.a p.a dalla 5.a e risol Con la 4.a e 6.a
La 5.a e 6.a p.a dalla 3.a e risol con la 4.a e 6.a
La 5.a e 6.a p.a dalla 6.a e risol Con la 3.a
La 4.a e 2.a p.a dal' Armonia perfetta risol Con la 3.a accomp.ta Con la 5.a Sminuita
La 4.a e 2.a p.a dalla 5.a e 6.a e risol Con la 6.a
Fine.

The ART of ACCOMPANIAMENT or A new and well digested method to learn to perform the THOROUGH BASS on the HARPSICHORD, *with Propriety and Elegance*

BY

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THE PREFACE.

IN moſt of the liberal Arts, Treatiſes and Syſtems have been compoſed, which not only have been found uſeful to Perſons, who not having the Advantage of the Aſſiſtance of Maſters, endeavour by their own Induſtry and Genius, to acquire the Knowledge of thoſe Arts, but which the moſt eminent Teachers of thoſe Arts have thought expedient to make uſe of in inſtructing their Diſciples.

I, ſome Years ſince, began to compoſe a Book upon the Subject of Thorough Baſs, which I conceived might anſwer both thoſe Purpoſes; but being diverted from my Deſign, by other Matters, I had almoſt laid it aſide. I have ſince been prevailed upon, by the Exhortations of ſome of my Friends, to finiſh the Work; and here offer to the Publick, the firſt Part thereof, which, if approved of, will be very ſoon followed by the Remainder.

Some perhaps will be ſurprized to find ſo little Reſemblance between this Book, and thoſe which have been publiſhed by others, upon the ſame Subject. Had any, or all of thoſe Books together, contained compleat Directions for the juſt Performance of Thorough Baſs, I ſhould not have offered mine to the Publick. But I will take upon me to ſay, that it is impoſſible to arrive at the juſt Performance of Thorough Baſs, by the Help of any, or all of the Books hitherto publiſhed.

The Art of Accompagniament conſiſts in diſplaying Harmony, diſpoſing the Chords, in a juſt Diſtribution of the Sounds whereof they conſiſt, and in ordering them after a Manner, that may give the Ear the Pleaſure of a continued and uninterrupted Melody. This Obſervation, or rather Principle, is the Ground of my Method, which teaches the Learner to draw from the Harmony, he holds under his Fingers, diverſified and agreeable Singings. This Work will alſo be uſeful in leading the Learner into the Method of Compoſing, for the Rules of Compoſition do not differ from thoſe of Accompagniament: but the common Method of Accompagniament gives the Learner no Hint of the Courſe he is to take in Compoſing.

I ſhall not in this Work ſpeak of the Clefs, of Notes and Meaſures, or of Flats and Sharps; neither ſhall I enumerate the Concords and Diſcords. I ſuppoſe the Learner already acquainted with thoſe Things: but if he is not, it is very eaſy to acquire that Knowledge in a ſhort Time, by the Aſſiſtance of a Maſter. In ſhort, I purpoſe in this Work, to treat of what hath not already been handled by others, and not to repeat what hath already been repeated an Hundred Times over.

As for the Rules which ſome Perſons have given, for accompanying the ſeveral Notes of the Octave or Gammut, they are very uncertain and precarious; and therefore ought to be proſcribed and forſaken by all true Harmoniſts.

The Explanation of the EXAMPLES.

Example 1.

The Note under the Letter A, having no Figure over it, is to be accompanied with the perfect Harmony, conſiſting of the Third, Fifth and Octave. The following Notes, mark'd with the Letter B, ſhew the different Poſitions of that Harmony.

I repeat here, what I have ſaid in my Preface, that the Art of Accompagniament chiefly conſiſts in rendering the Sounds of the Harpſichord laſting, for frequent Interruptions of the Sound are inconſiſtent with true Melody. The Learner is therefore to obſerve not to exhauſt the Harmony all at once, that is to ſay, never to lay down all his Fingers at once upon the Keys, but to touch the ſeveral Notes whereof the Chords conſiſt in Succeſſion.

By this Sign // I mean that the foregoing Example is to be repeated, with all the Sharps or Flats which are under the Sign, joined to the Notes. This Exerciſe is of abſolute Neceſſity.

Example 2.

The Letter A ſhews the imperfect Chord, which conſiſts of the Third, Sixth, and Octave. All that I have ſaid in the firſt Example may be applied to this.

Example 3.

This Example contains the Chord of the Fourth and Sixth (being the Harmony of the perfect Chord inverted) and the ſeveral Ways of taking that Chord, or different Poſitions of the Harmony.

Example 4.

This Example contains two Notes, making an Interval of a Fifth, both accompanied with the perfect Harmony. Take Notice that the accidental Sharp Third muſt never be doubled. This is one of thoſe Performances which Theory doth not condemn, but the Ear doth not allow, as it were finding Fault, by its Nicety, with the doubling the Sound of a Note ſo predominant when ſingle.

Example 5.

I have placed under the Letter A, ſuch Notes of the Baſs, as may be frequently met with, and under the Letter B, the different Poſitions of the Harmony with which the ſame may be accompanied.

Example 6.

You will obſerve that the third Note of this Example is accompanied with an accidental Sharp Sixth, which muſt never be doubled any more than the accidental Sharp Third, nor indeed ought any accidental Sharp Note ever to be doubled.

Examples 7, 8.

Theſe Examples want no Explanation.

Example 9.

In this Example are ſeveral Notes with accidental Sharps joined to them, which for that Reaſon ought never to be doubled. You will obſerve in the fourth and fifth Variations of this Example, and in ſeveral other Examples in this Book, round black Notes without Tails, theſe black Notes are to be ſtruck in the Middle of the Time of the Notes, under or over them; you will alſo obſerve ſeveral Minims having a Stroke acroſs their Tails. Thoſe Minims are to be played as Crochets, and the Crochets immediately following played in the latter Half of the Time. They are written in this Manner for the Sake of Diſtinction, the Minims with the Stroke acroſs their Tails being Concords, and the following Crotchets paſſing Diſcords.

Example 10.

This Example conſiſts of ſeveral Cadences, proceeding by Imitation, and three manners of performing them; the firſt and the ſecond ſimple, the third varied. I recommend it to the Learner to repeat often the third, where the Harmony is contraſted; this Exerciſe will be of great Service to him, both to form his Ears to Harmony, and to acquire a good Taſte with Reſpect to Melody.

Example 11.

I have ſhewn four Methods of performing this Example, in all which the Melody, for the moſt Part, follows the Baſs in Imitation. I recommend to the Learner to exerciſe himſelf in the ſecond, third, and fourth, for the ſake of improving himſelf in the Art of contraſting the Harmony.

Example 12.

I have ſhewn three different manners of performing this Example. The firſt and laſt Notes of every Bar are the fundamental Notes, and the other Notes only paſſing Notes, this being a ſwift Movement, and conſequently the Time not permitting to play the Harmony upon every Note. The Notes to be play'd by the Right Hand, where the Baſs reſts a Bar, are only introductory or leading to the next Bar.

Example 13.

Under the Letter A is repreſented the Harmony of the perfect Chord. Under the Numbers 1, 2, 3, 4, 5 and 6, is repreſented the ſame Harmony, divided into two equal Parts, and diſpoſed in ſix different Poſitions. Under the Letter B, and the Numbers 1, 2, 3, 4, are repreſented four different manners of gracing one Note of the Harmony, where that Note is ſtruck twice without changing the Poſition of that Note. Under the Letter C, and the Numbers 1, 2, 3, are repreſented the ſame, only the Embelliſhment is in the latter Half of the Bar. Under the Letter D, and the Numbers 1, 2, 3, 4, are ſhewn ſeveral different manners of embelliſhing two Notes of the Harmony, when thoſe Notes are ſtruck twice without changing their Poſition. Under the Letter E, the ſame Thing is ſhewn, but the Embelliſhment is in the latter Half of the Bar. Under the Letters F and G, and the Numbers 1, 2, 3, immediately following, are repreſented the reverſe of what was repreſented under the Letters B and C, and the Numbers following thoſe Letters. And under the Letter H, is repreſented the Reverſe of what is repreſented under the Letters D and E.

Example 14.

In this Example are repreſented ſeveral different manners of embelliſhing the Harmony, where there is an Interval of a Third.

Example 15.

In this Example are ſhewn ſeveral different manners of embelliſhing the Harmony, where there is an Interval of a Second.

Example 16.

In this Example are ſhewn ſeveral different manners of embliſhing the Harmony, where there is an Interval of a Fourth.

Example 17.

In this Example are ſhewn ſeveral different manners of embelliſhing the Harmony, where there is an Interval of a Fifth.

Examples 18, 19, 20, 21, 22 and 23.

In theſe Examples are repreſented ſeveral Scales aſcending and deſcending, with different Harmonies, according to the Meaſure of the Time, and thoſe Harmonies varied and embelliſhed according to the Method ſhewn in the 13th, 14th, 15th, and 16th Examples. The Letter S, ſignifies Scale; the Letter V, Variation; the Letter T, Tranſpoſition. The ſmall Numbers which you will ſee between the Notes, ſhew the Intervals where you will find the Harmony embelliſhed.

Example 24.

In this Example are repreſented ſeveral Scales in Tripple-Time, with various Harmonies. From hence will appear the Truth of what I have ſaid in my Preface, *viz.* that the Rules which ſome Perſons have given for accompanying the ſeveral Notes of the Octave or Gammut, are very defective, uncertain and precarious.

The following Works of the Author, Mr. Geminiani, *may be had of* John Johnſon, *Muſick-ſeller, in* Cheapſide.

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A Treatiſe on Good Taſte, being the ſecond Part of the Rules.

The Art of playing the Violin, the firſt Part conſiſting of ſuch Rules and Examples as are neceſſary to arrive at a Maſtery on that Inſtrument, and the latter Part conſiſting of Twelve Pieces or Solos for a Violin and Violoncello, or Harpſichord. Opera Nona.

Guida Armonica O Dizionaria Armonica, being a ſure Guide to Harmony and Modulation, in which are exhibited the various Combinations of Sounds, Conſonant and Diſonant; Progreſſions of Harmony; Ligatures and Cadences, real and deceptive, very neceſſary for all who ſtudy the Art of Compoſition, and deſire to play the Organ or Harpſichord extempore. Opera Decima.

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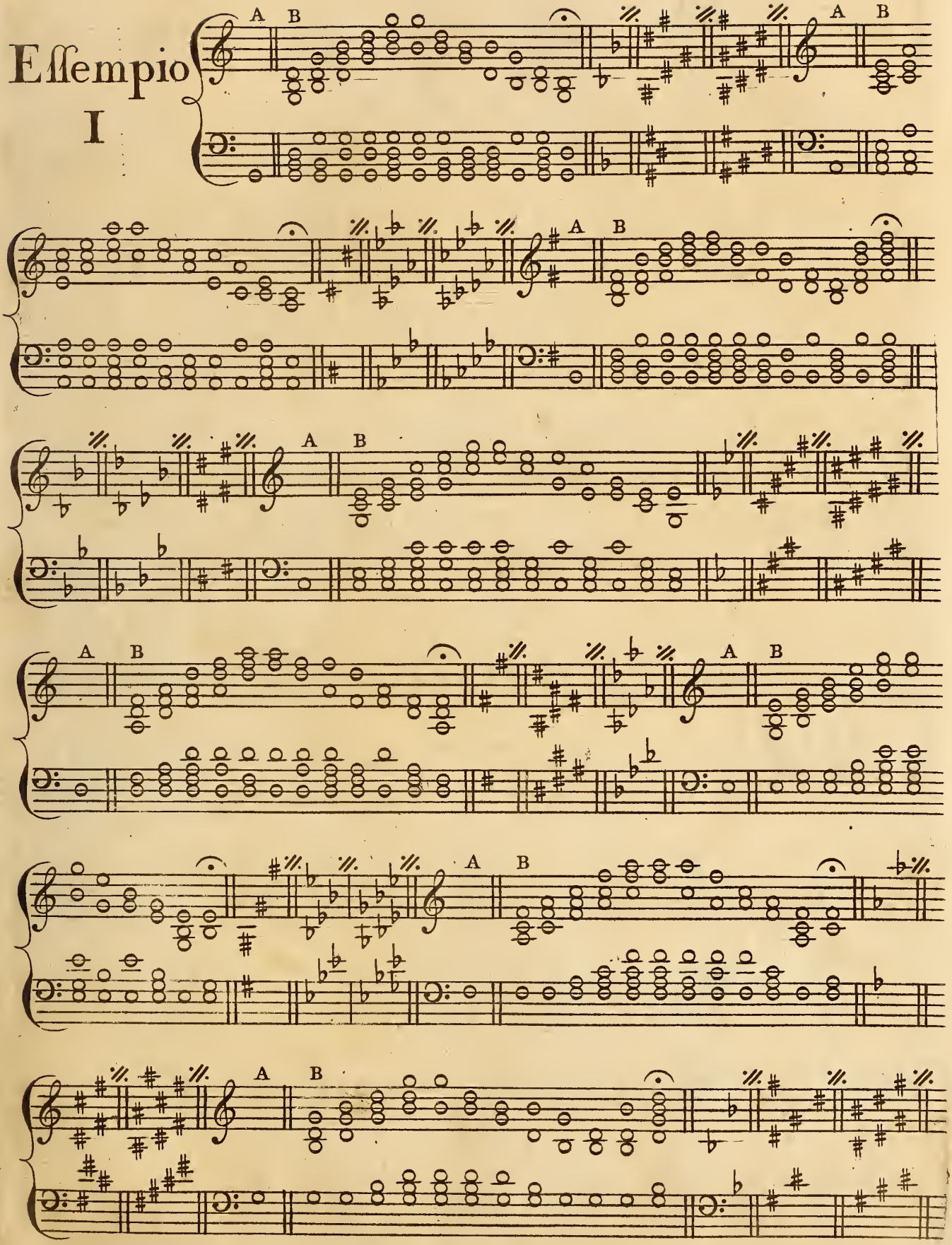

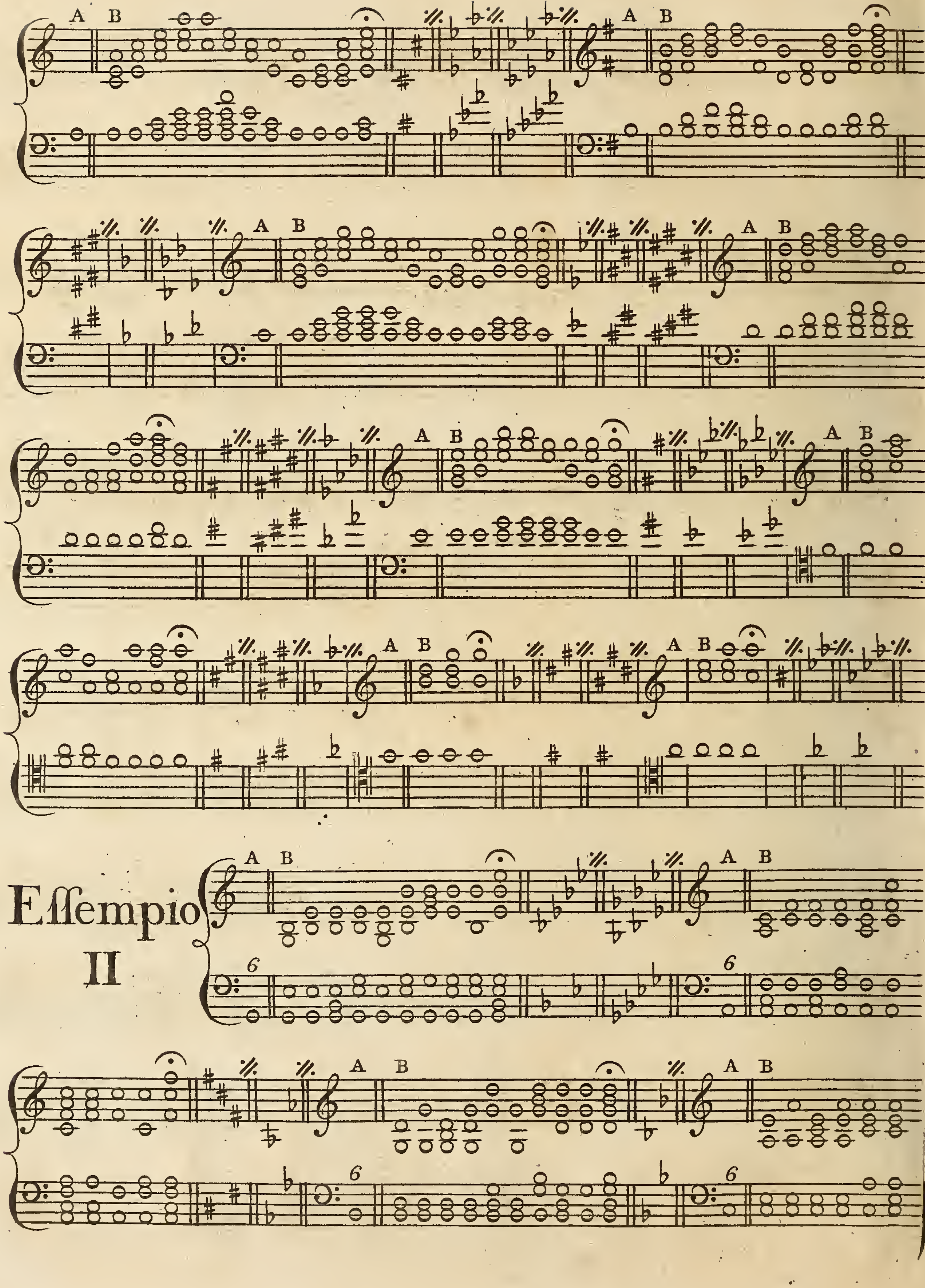

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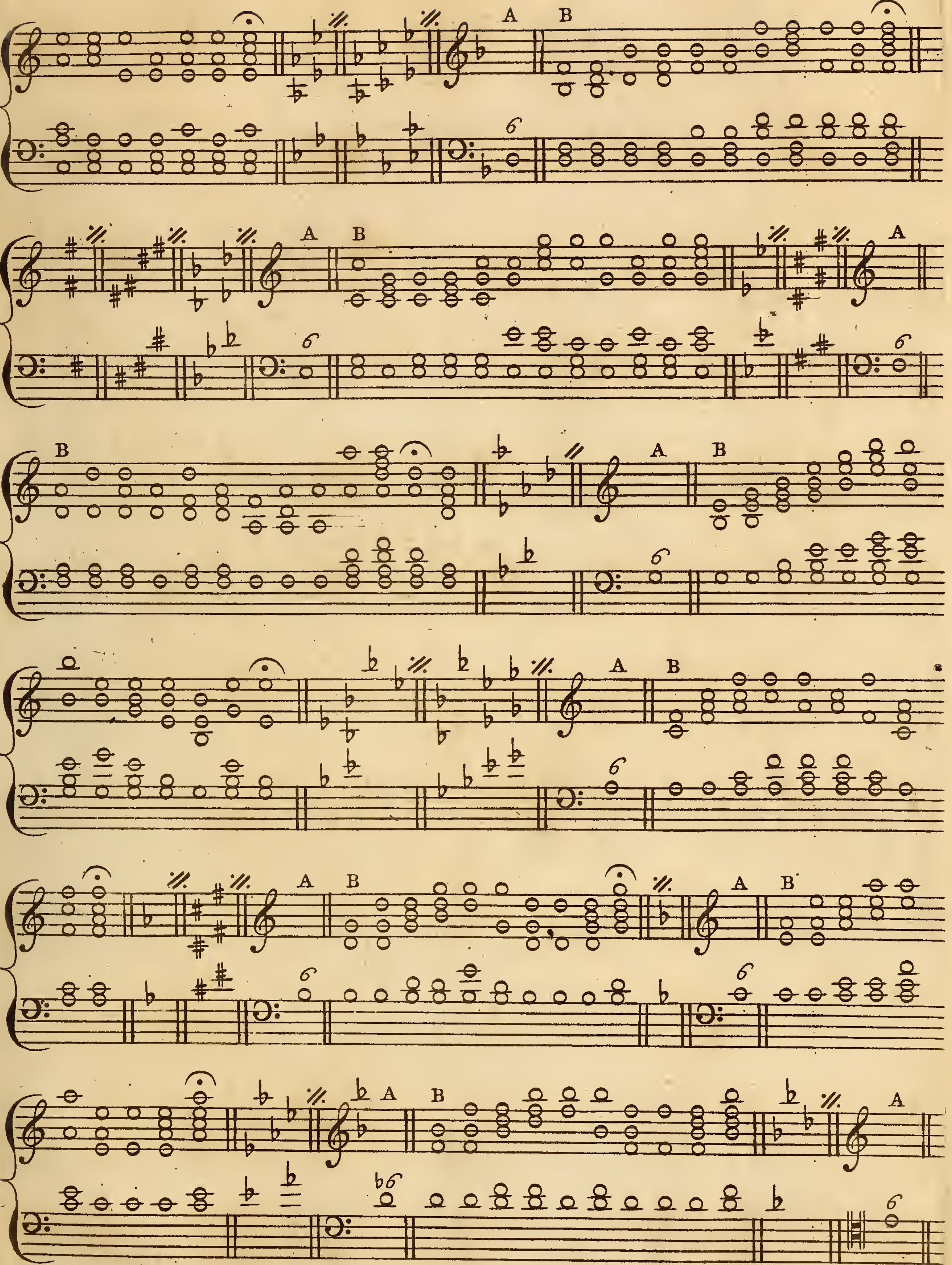

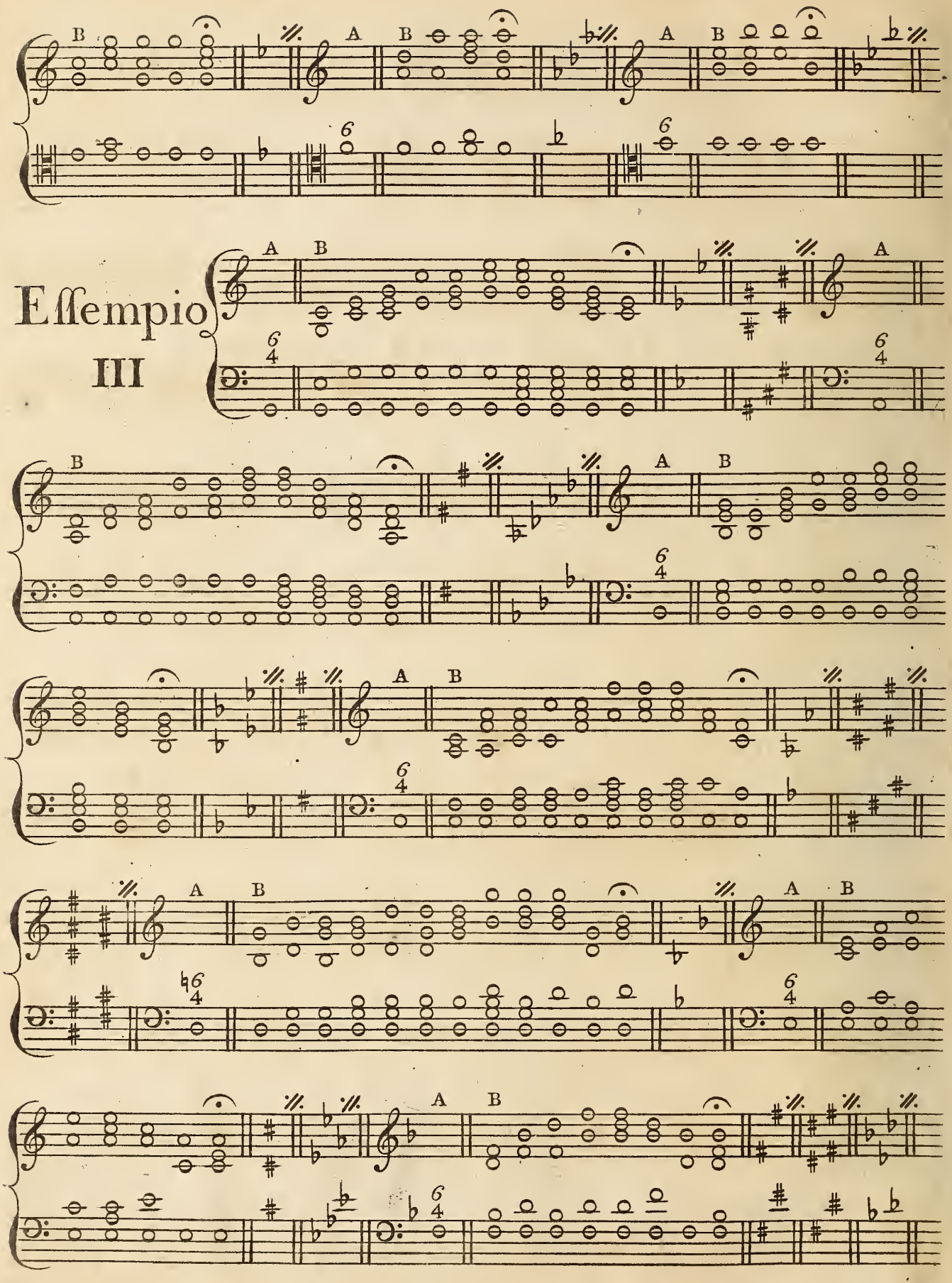
Essempio
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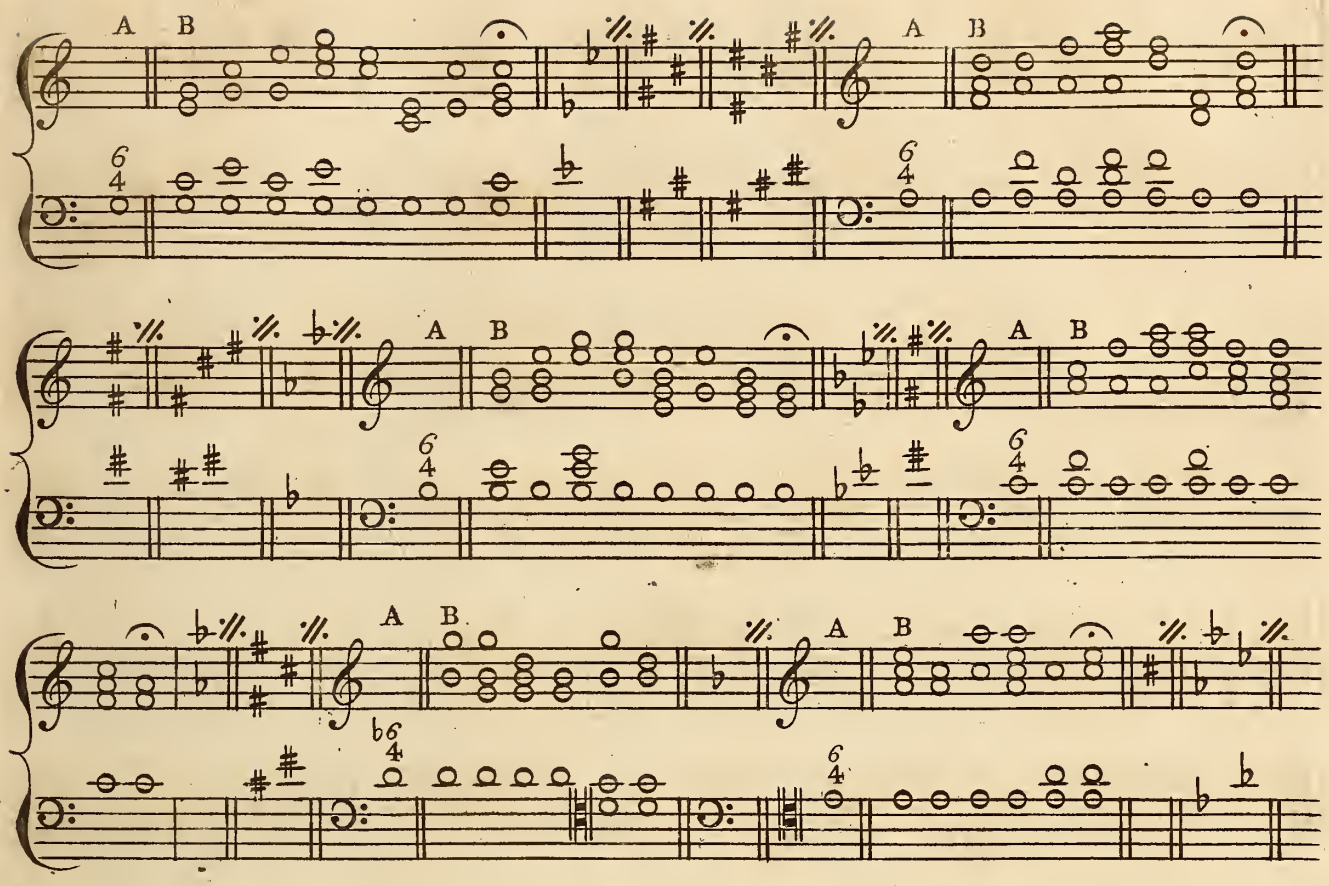

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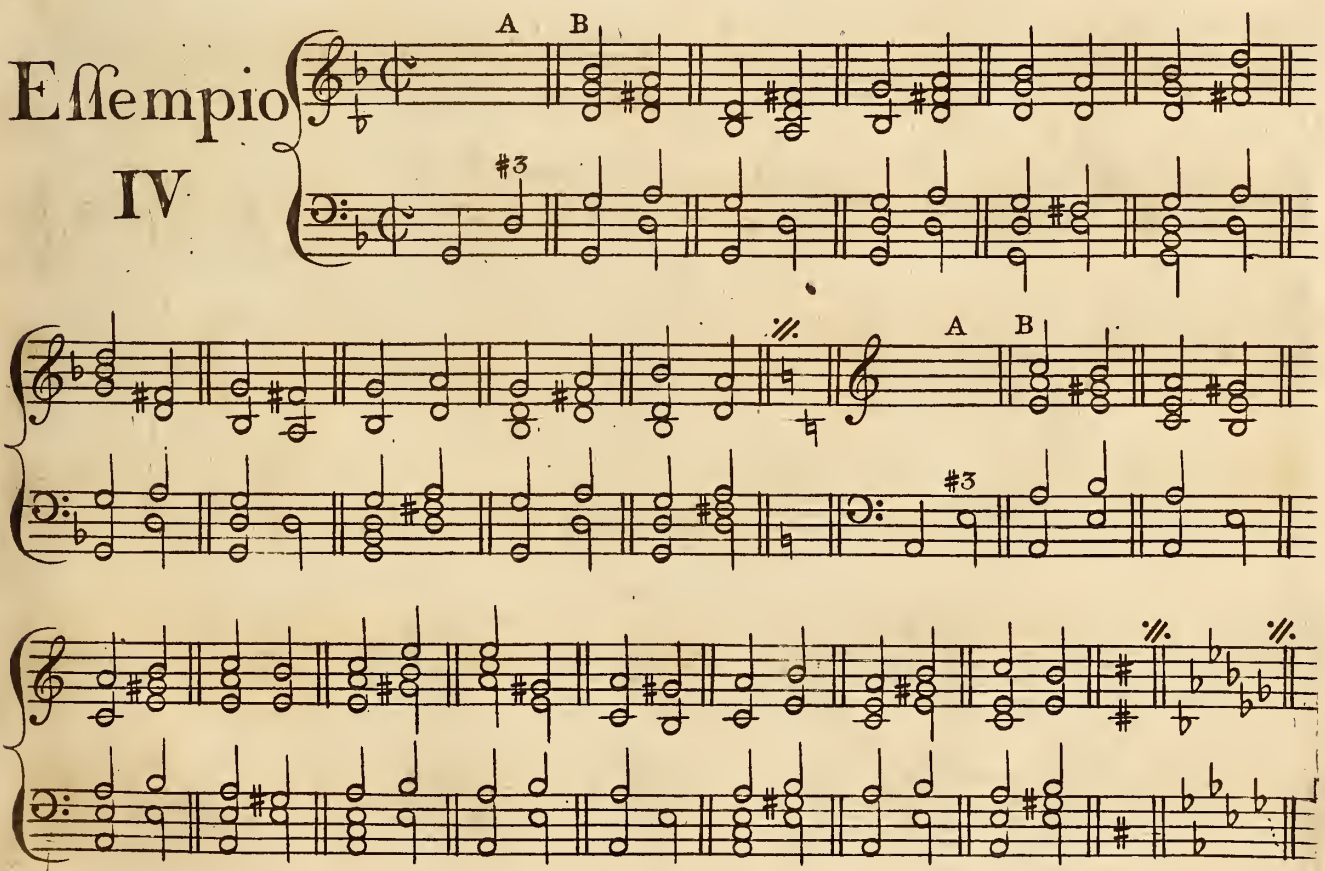

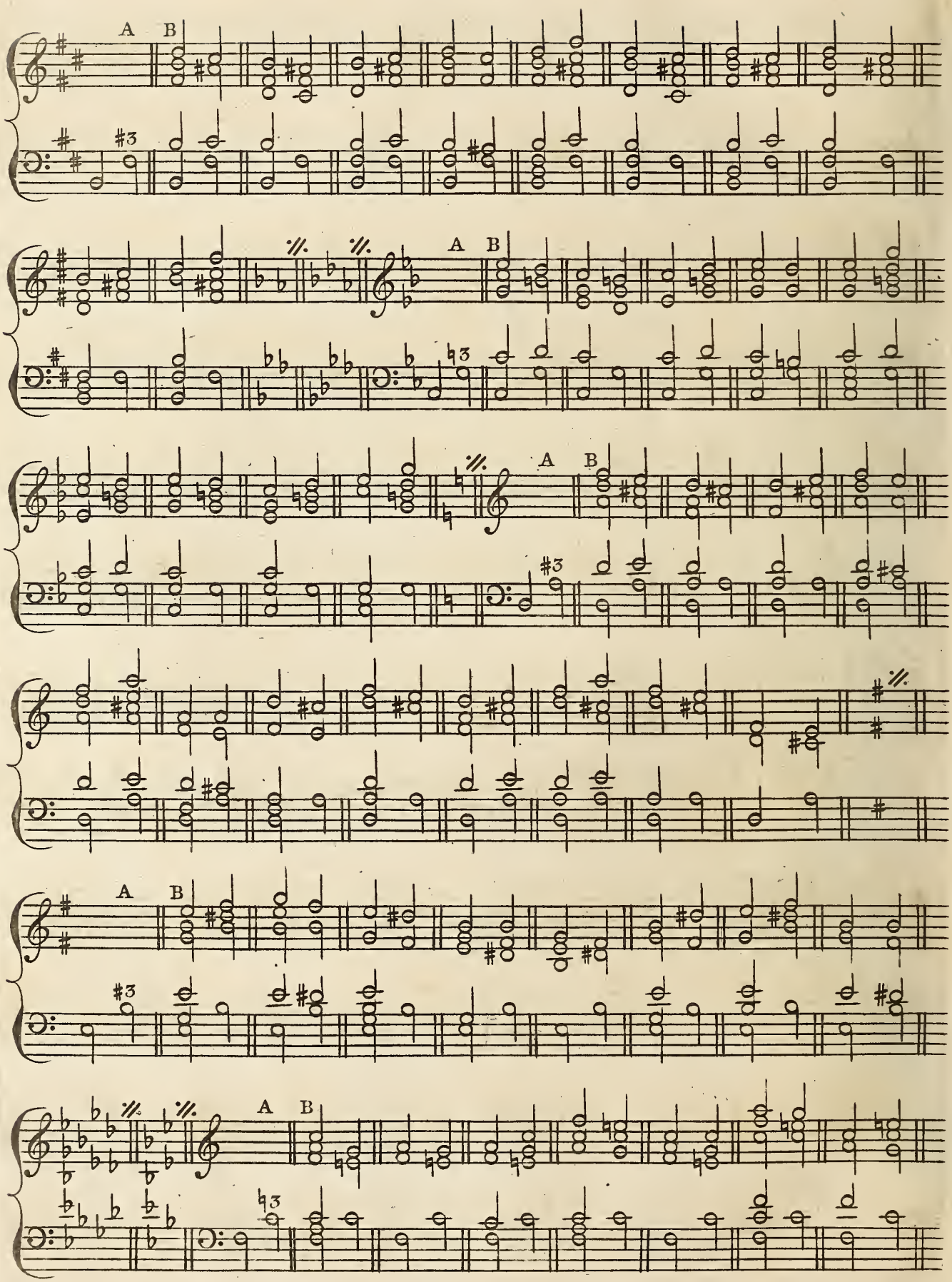
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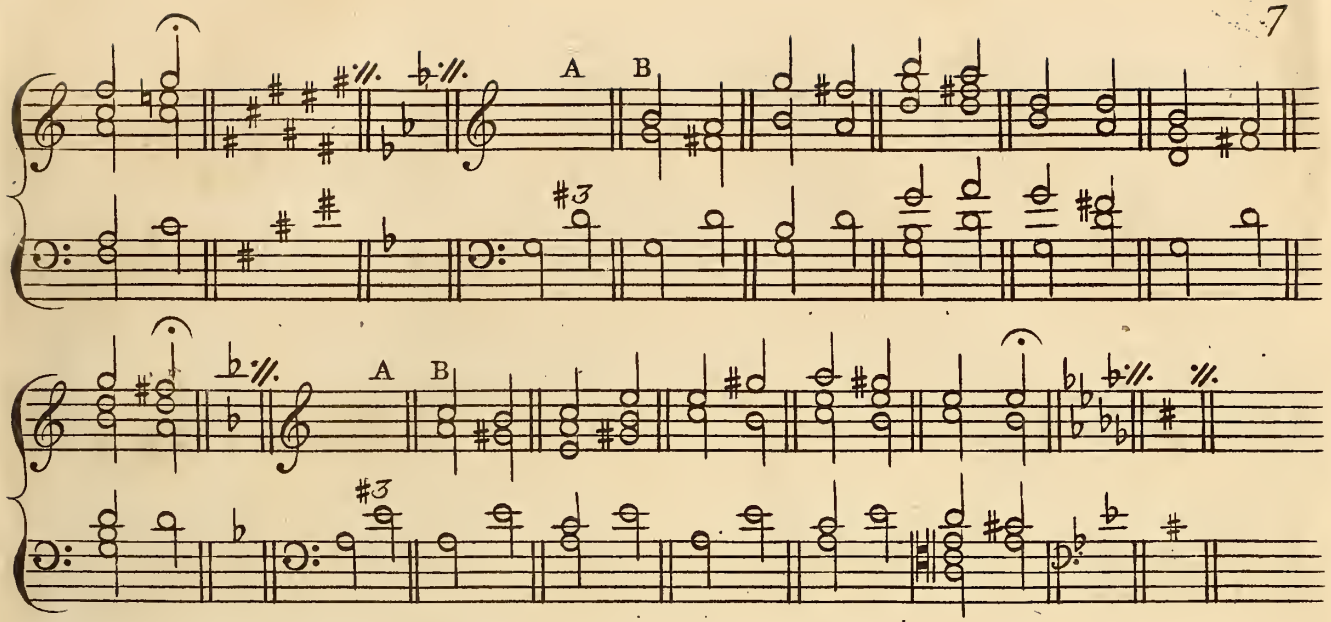

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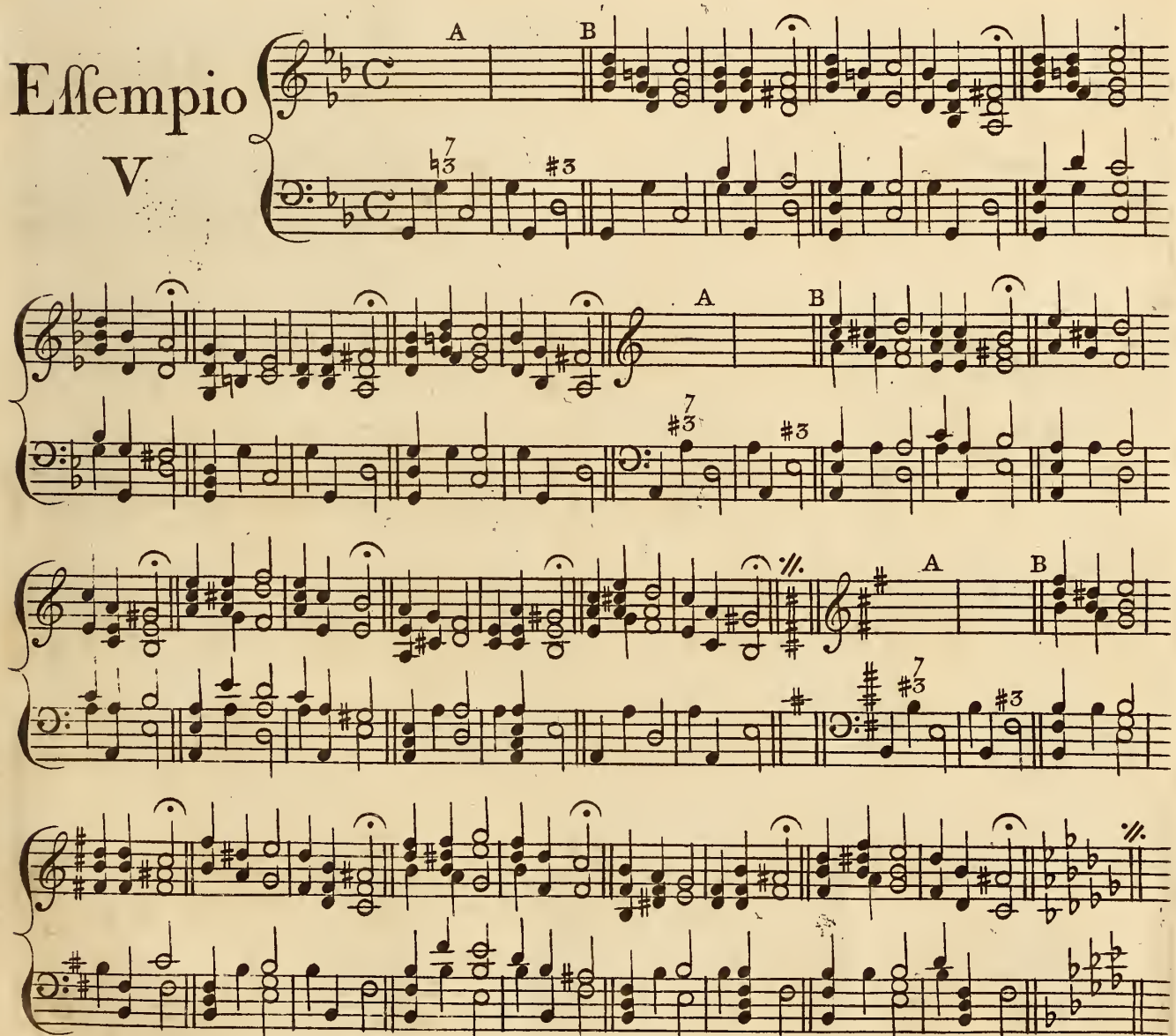

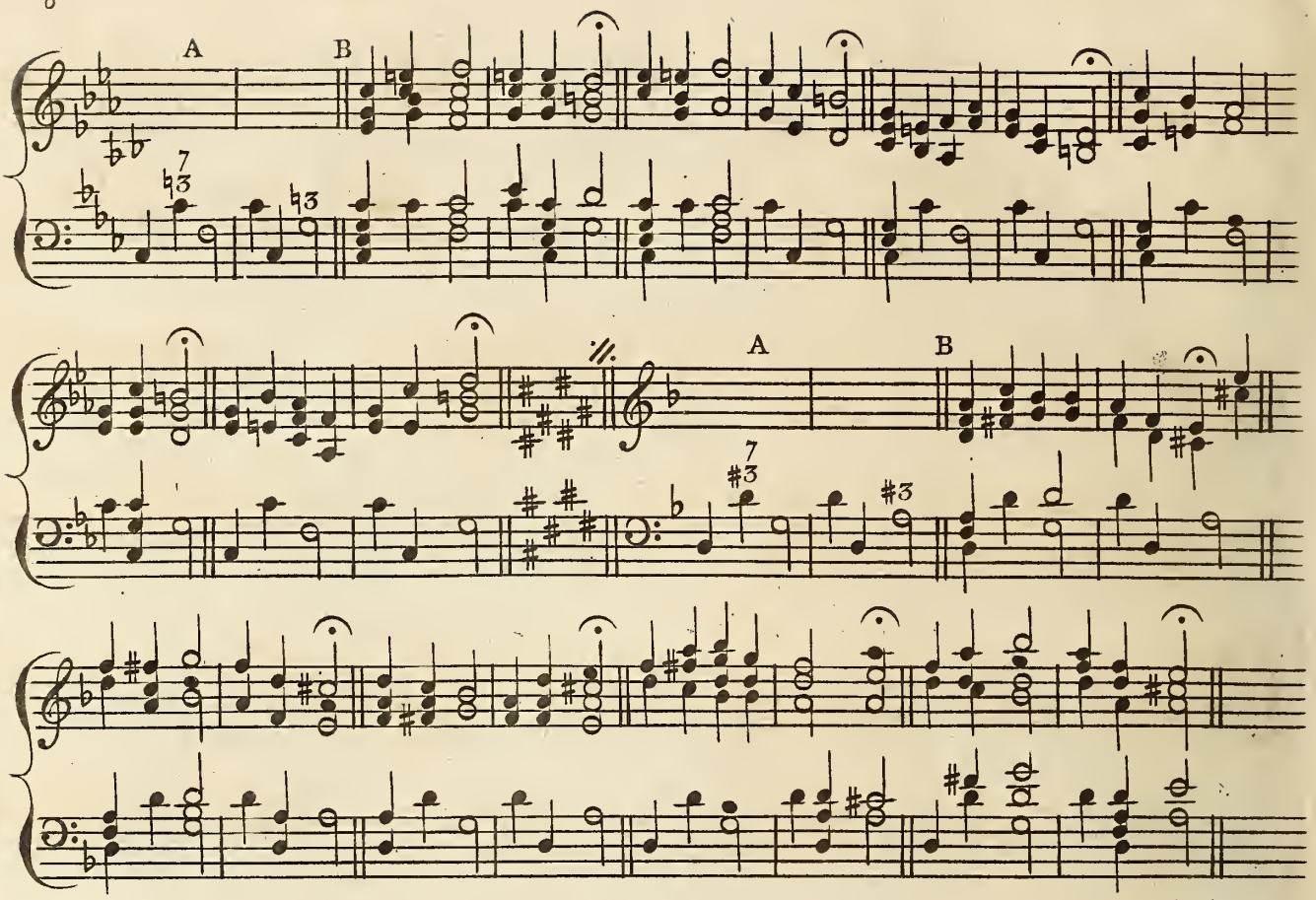

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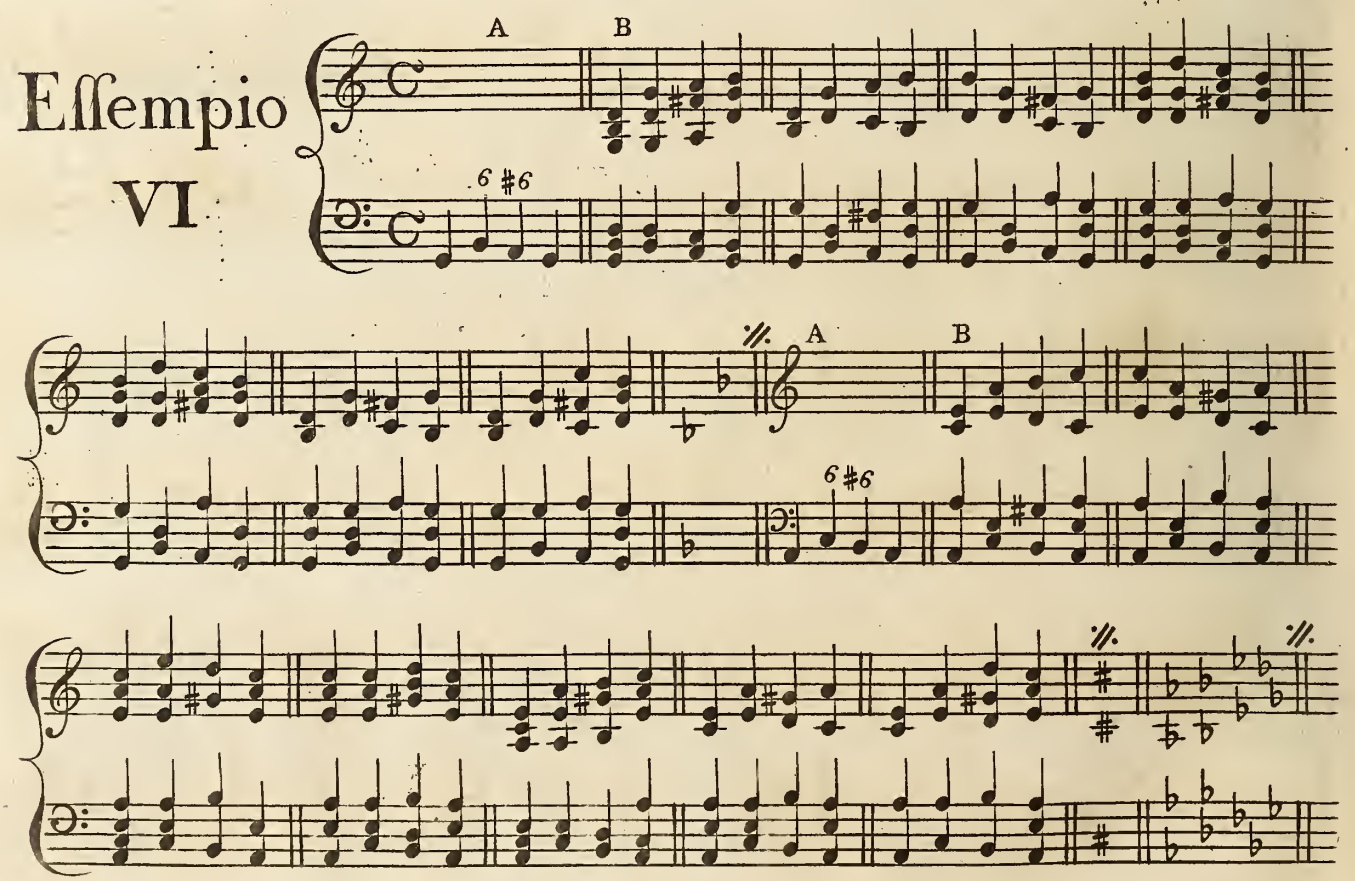

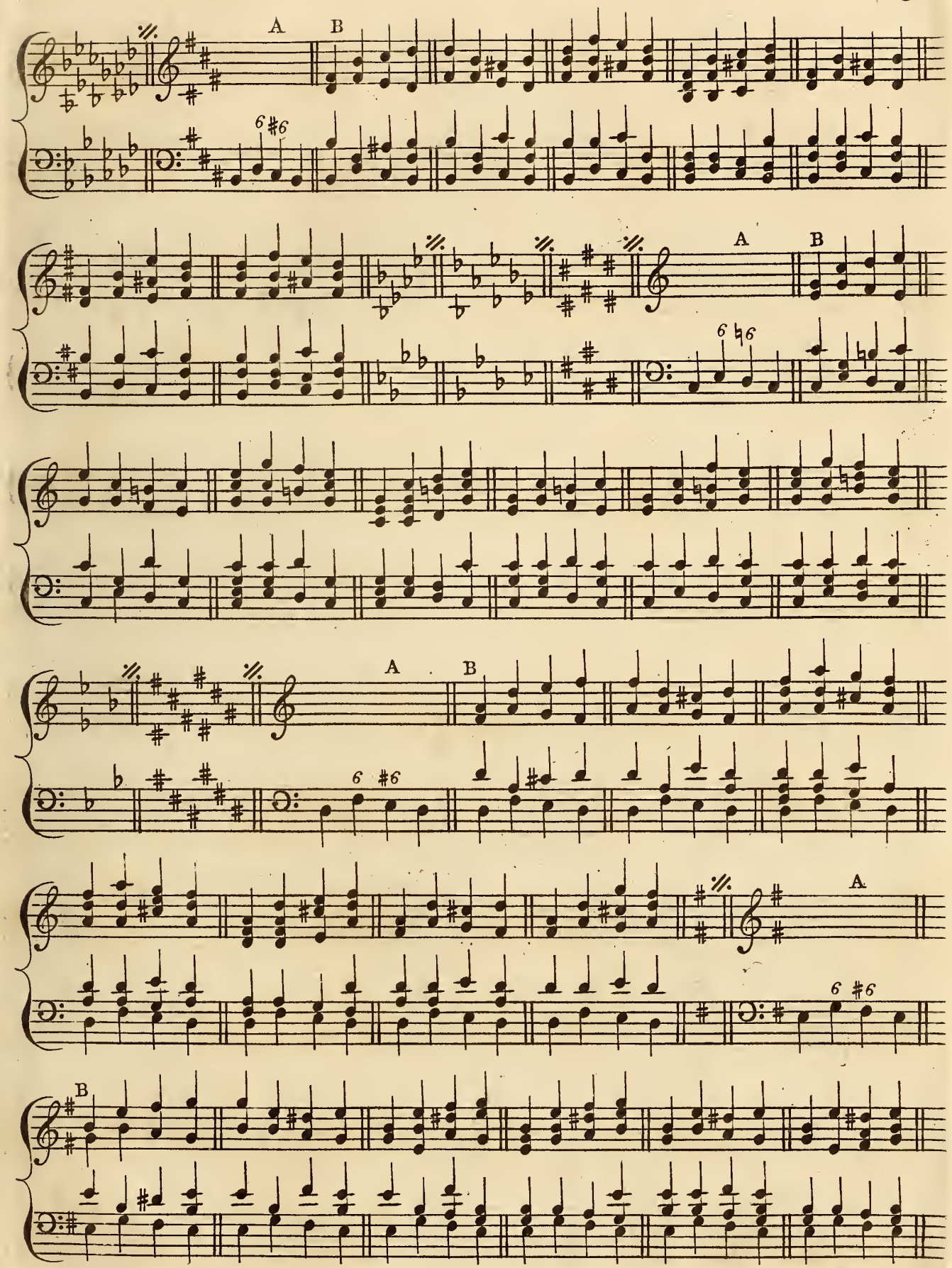
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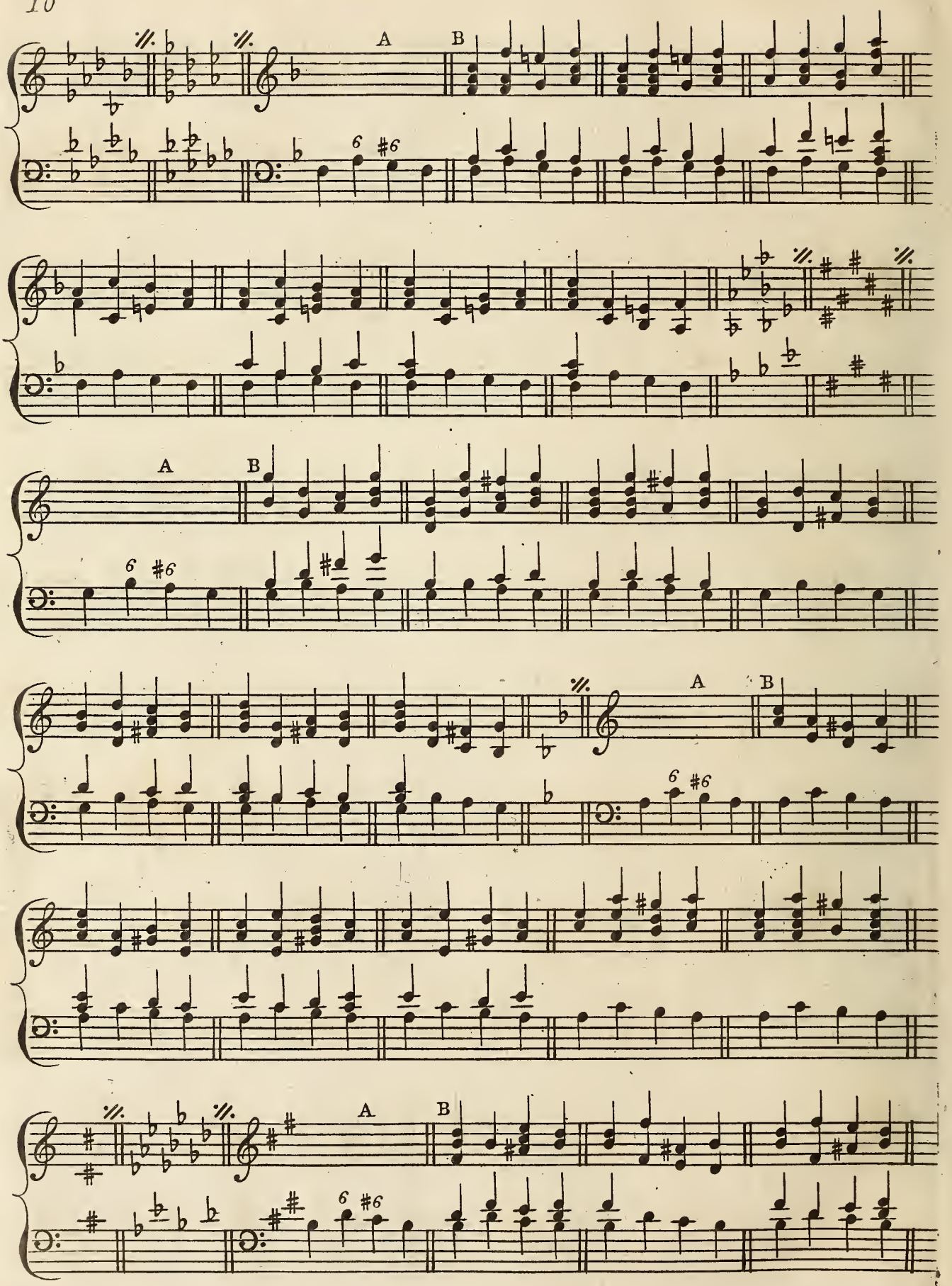
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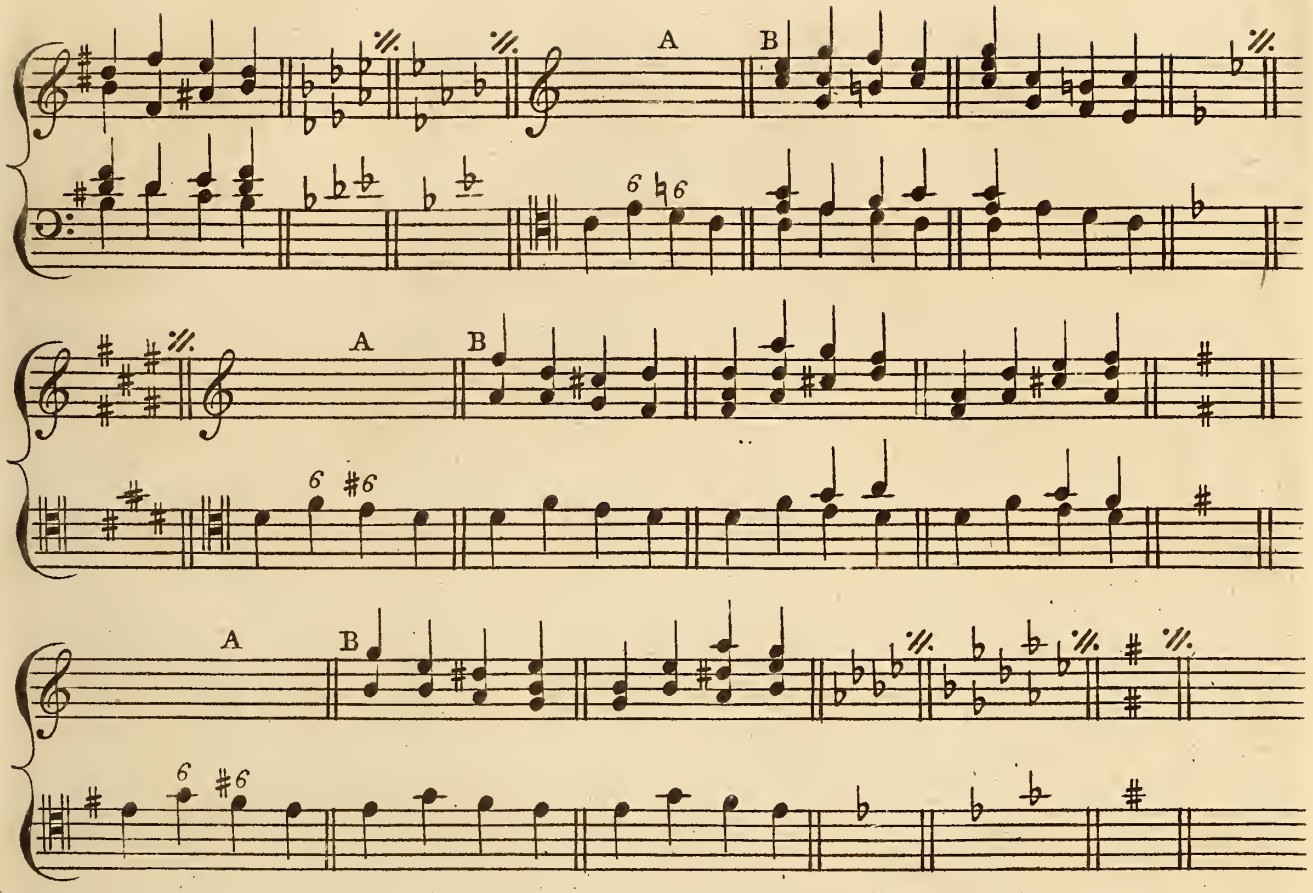

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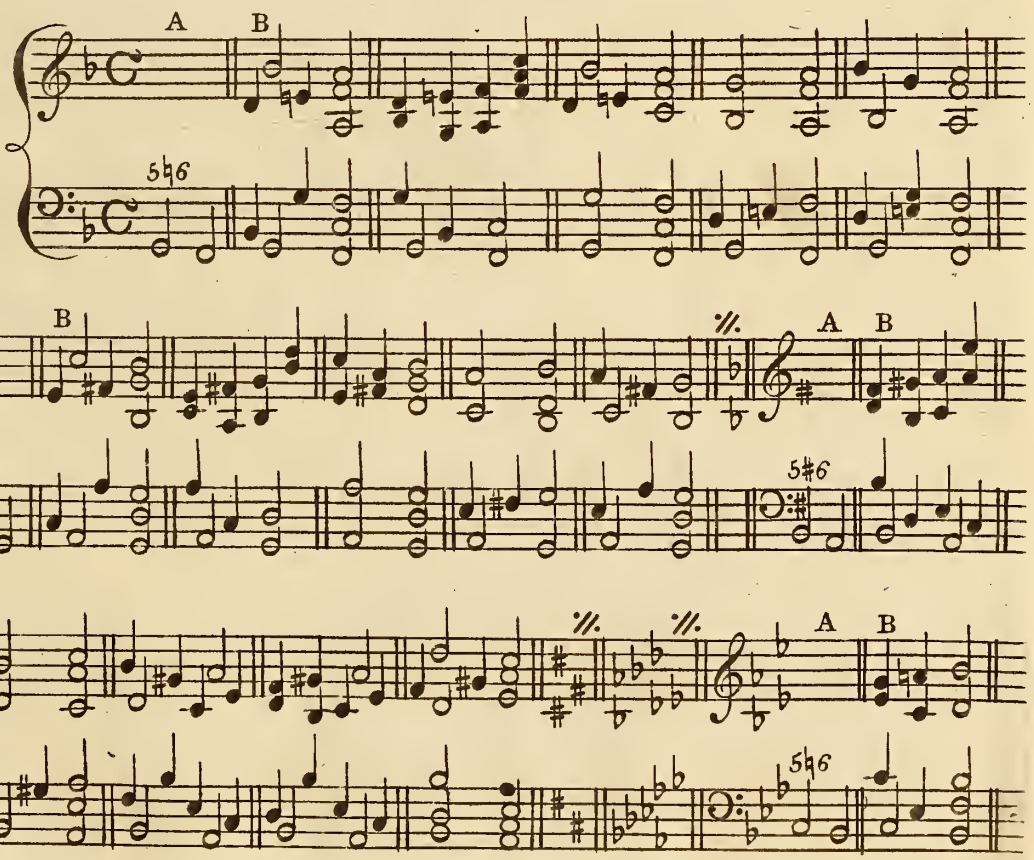

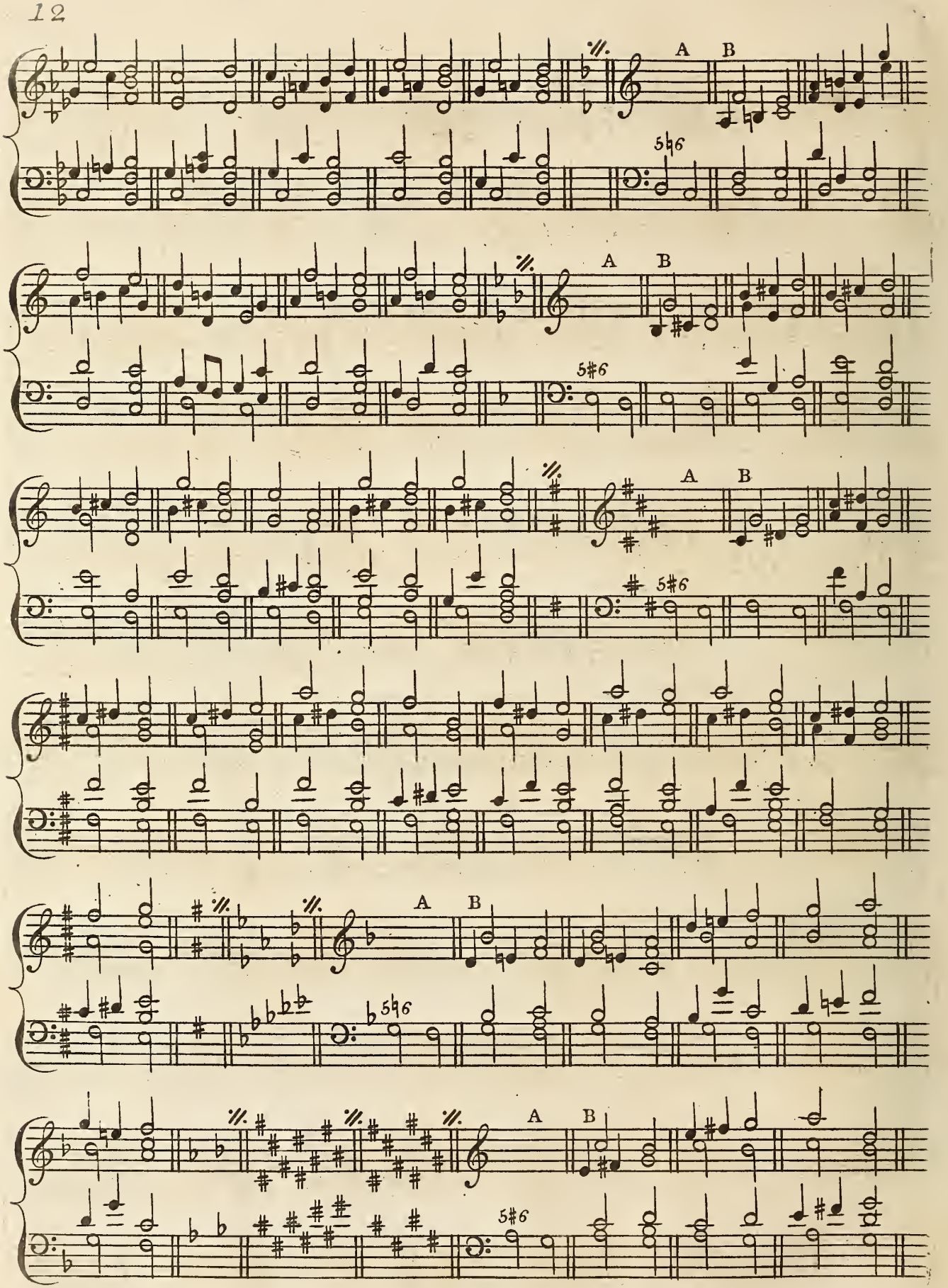
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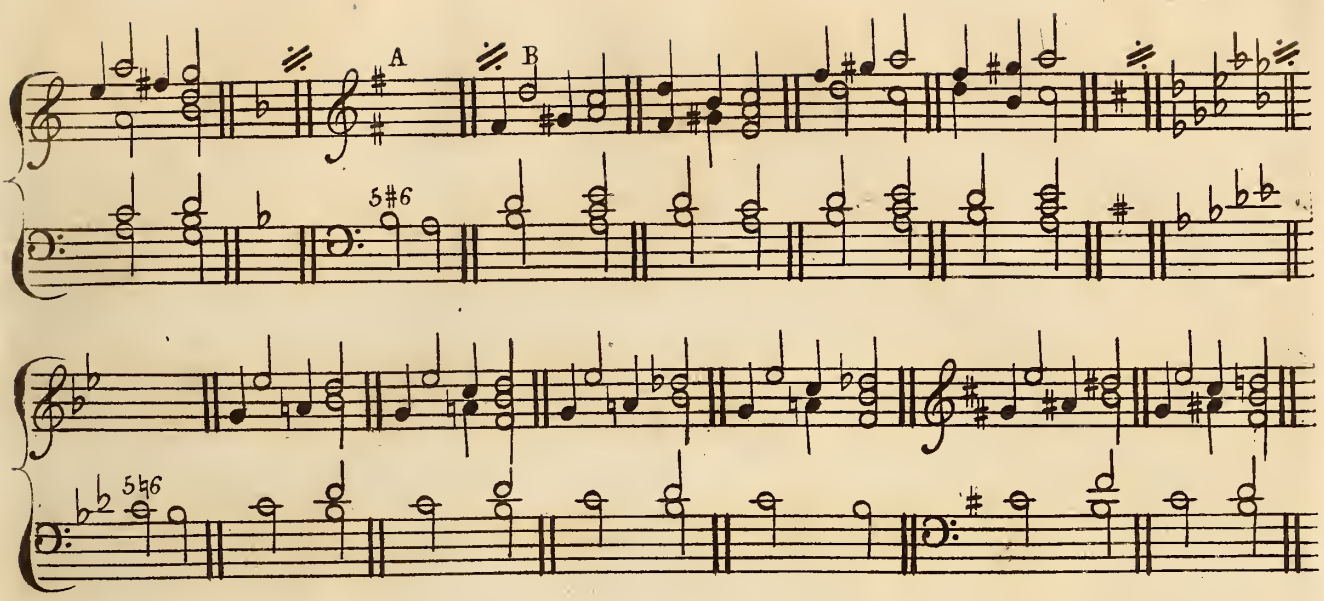

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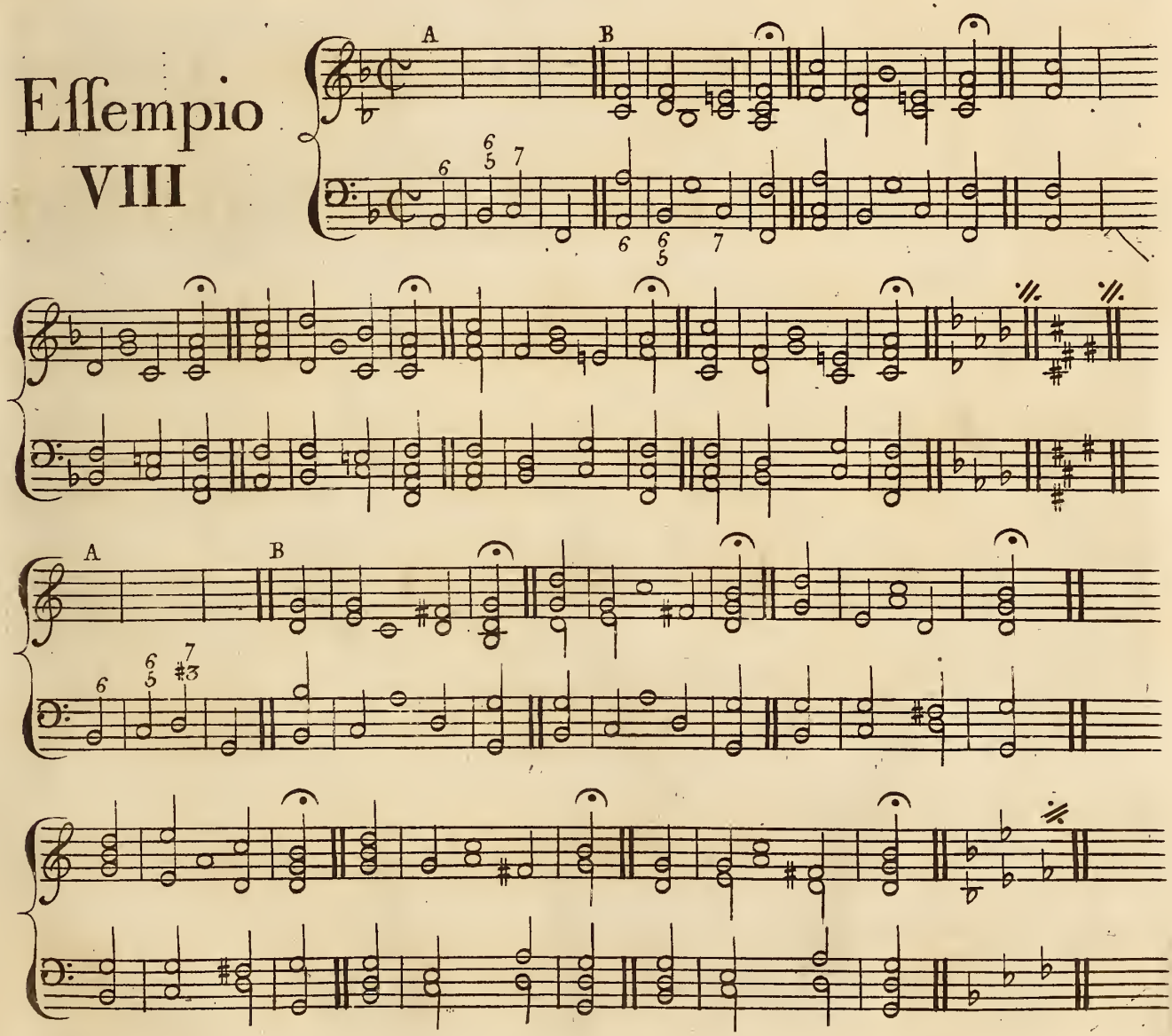

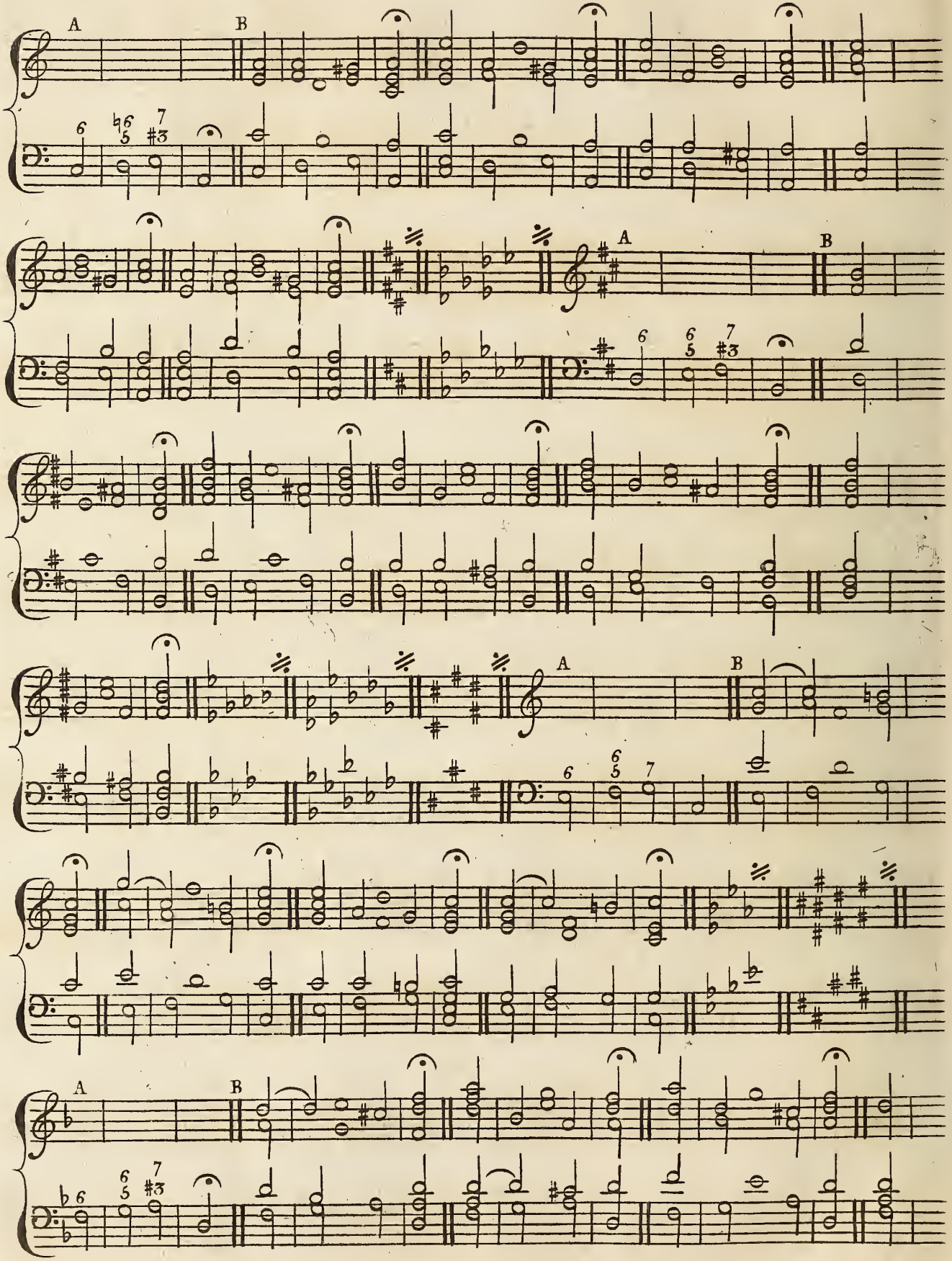
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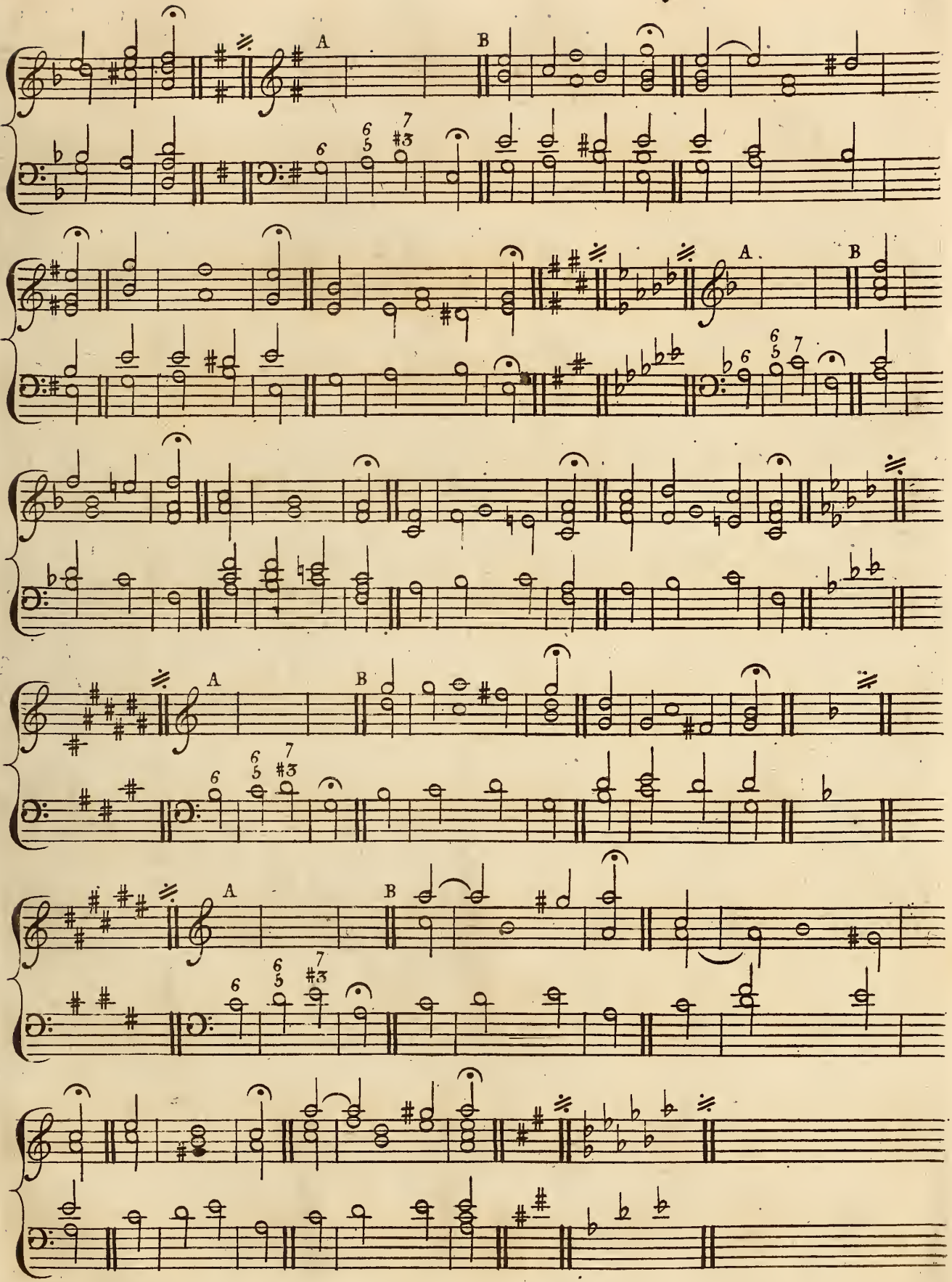
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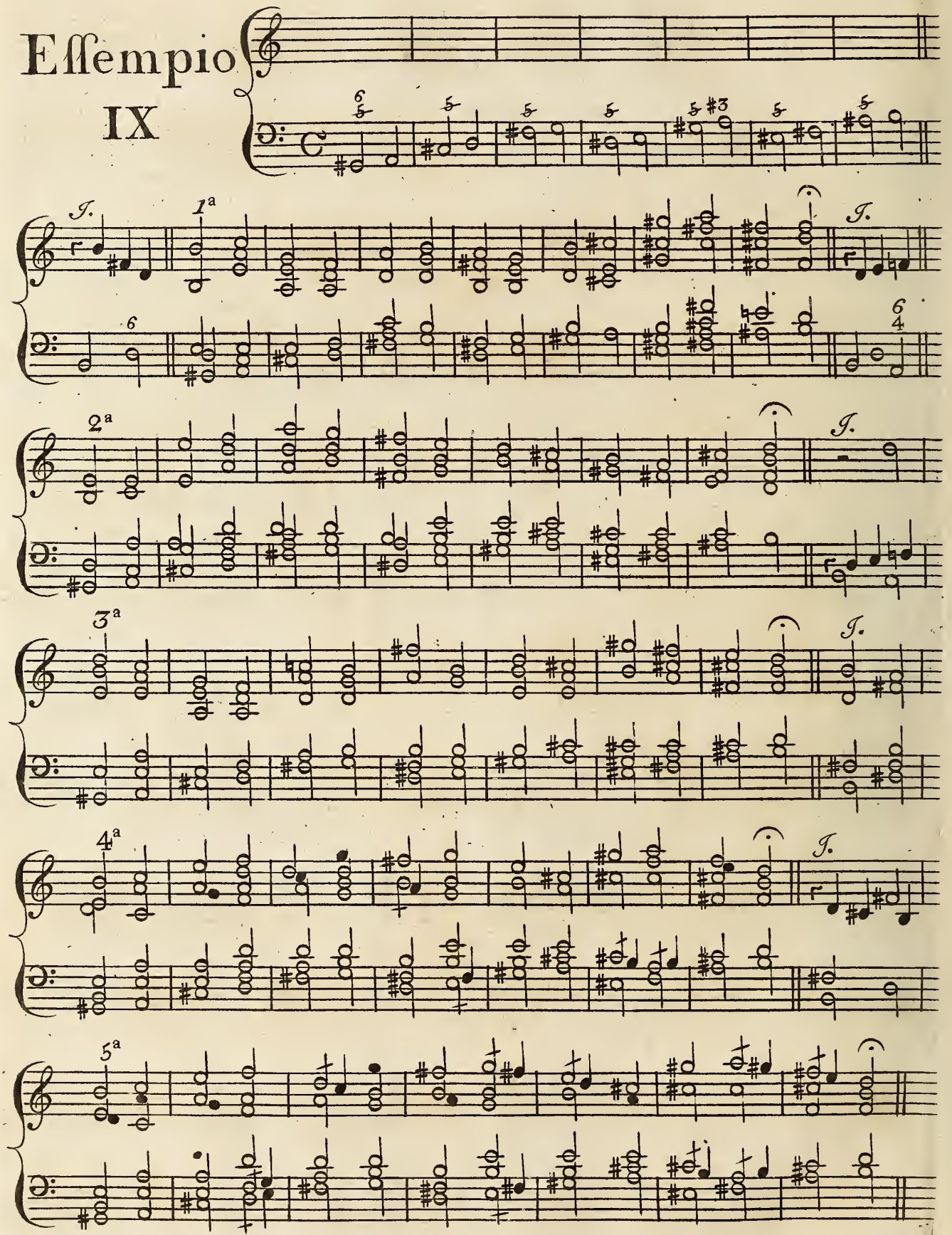

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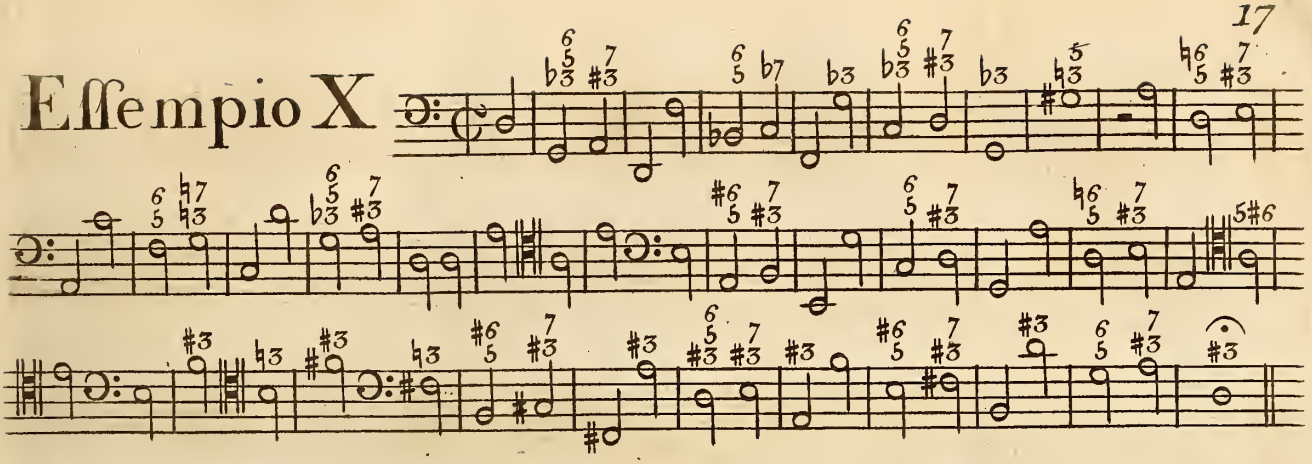
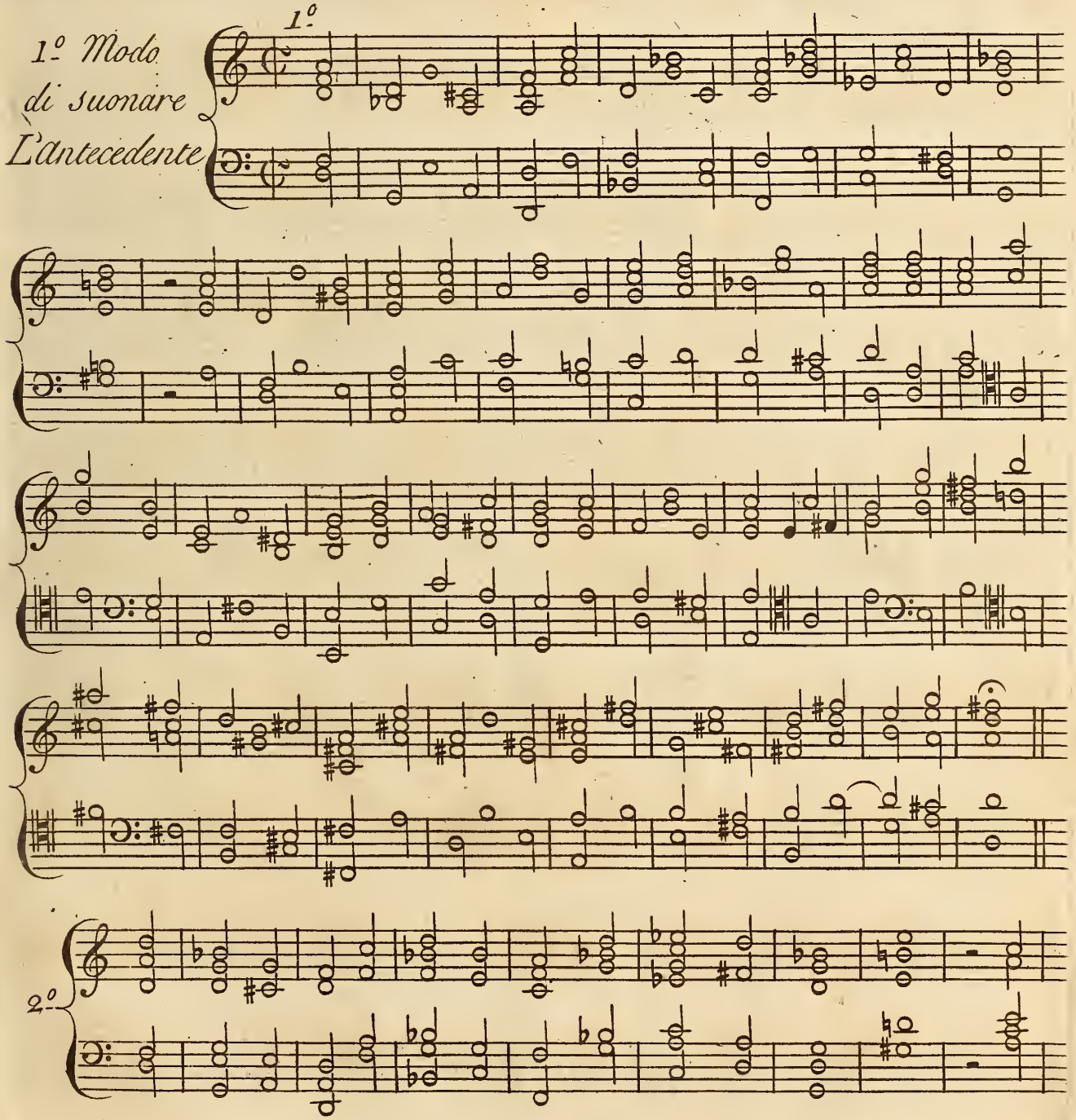


1.º Modo di suonare L'antecedente



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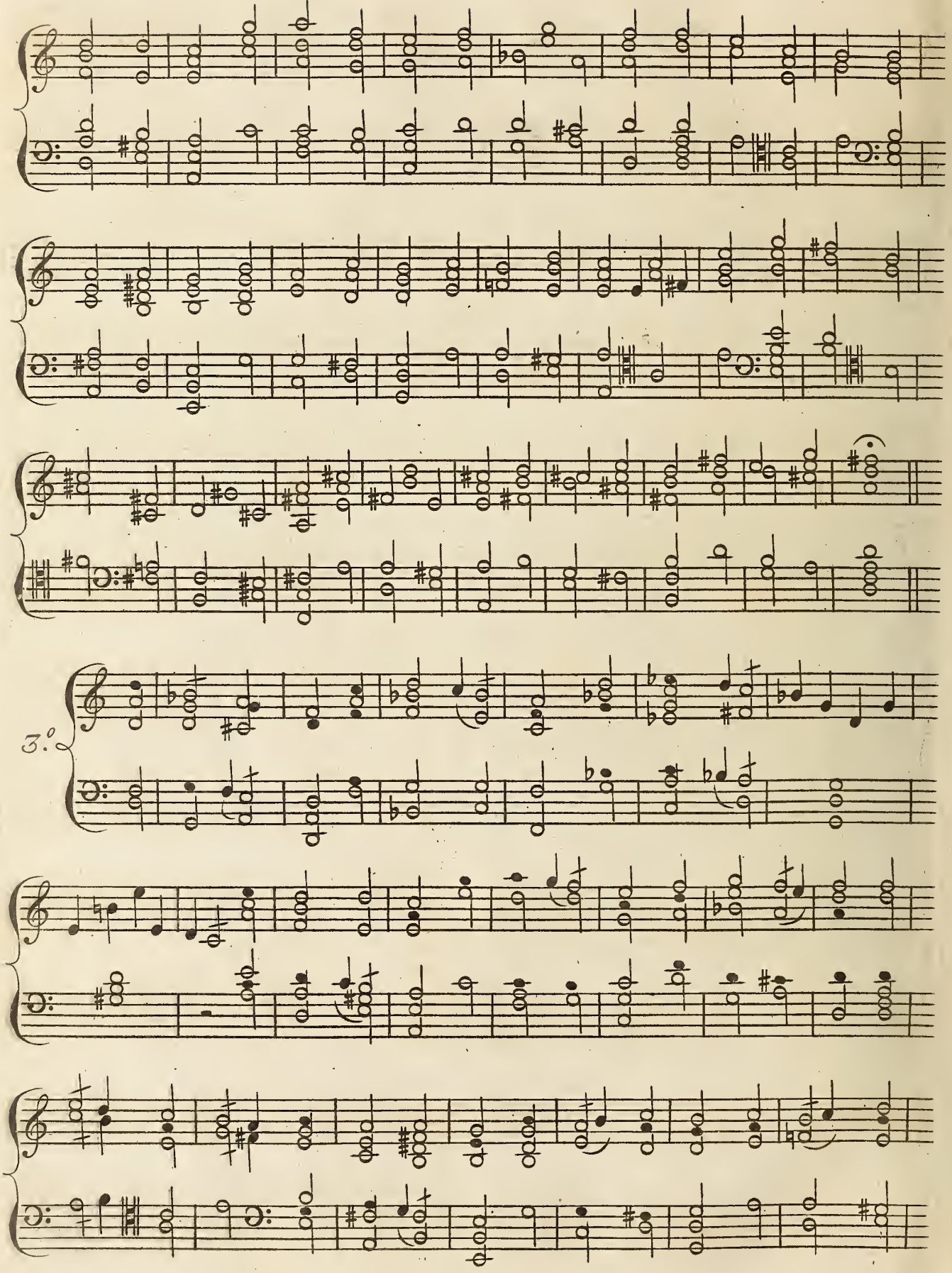
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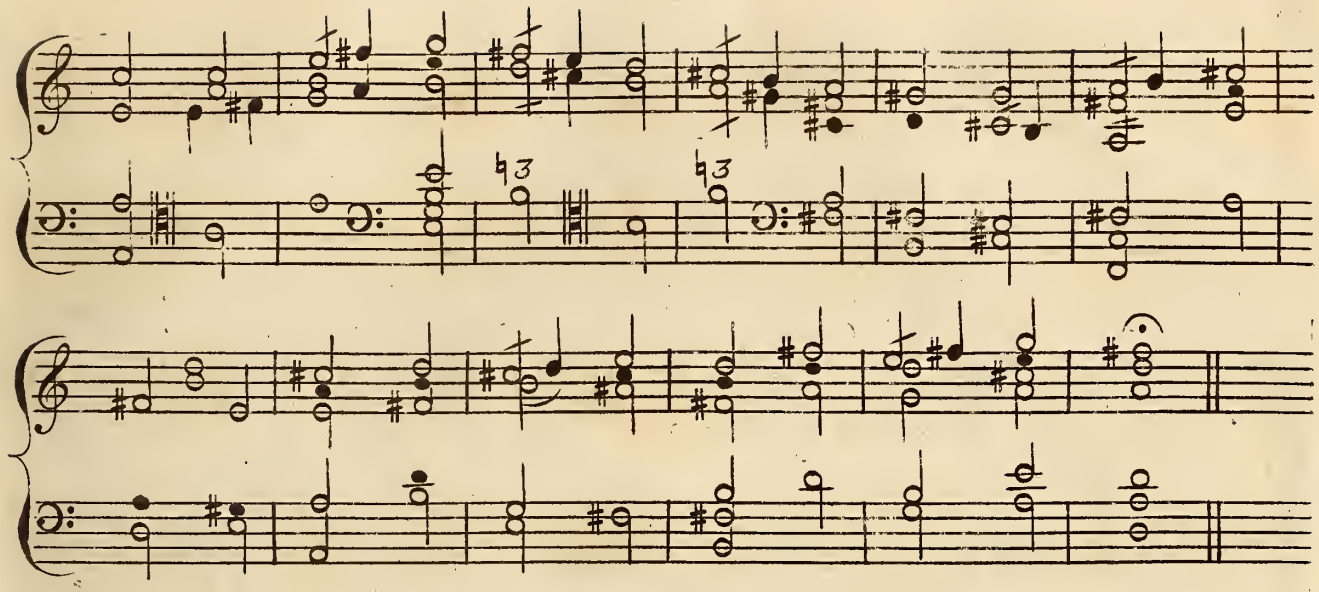

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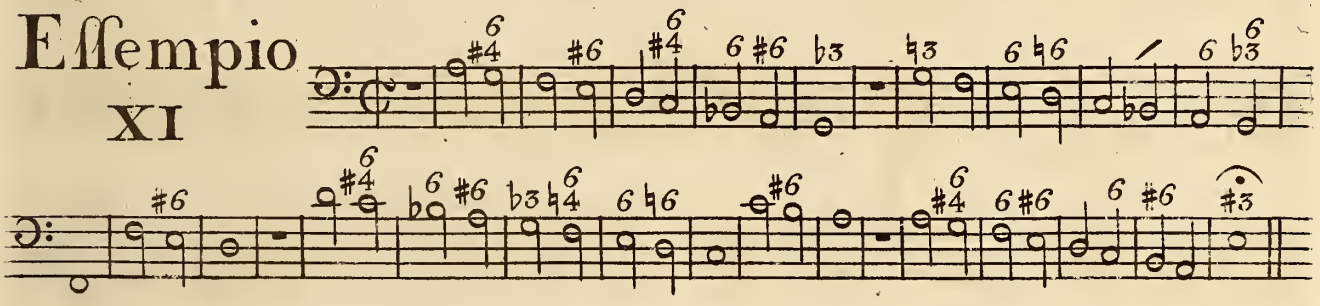
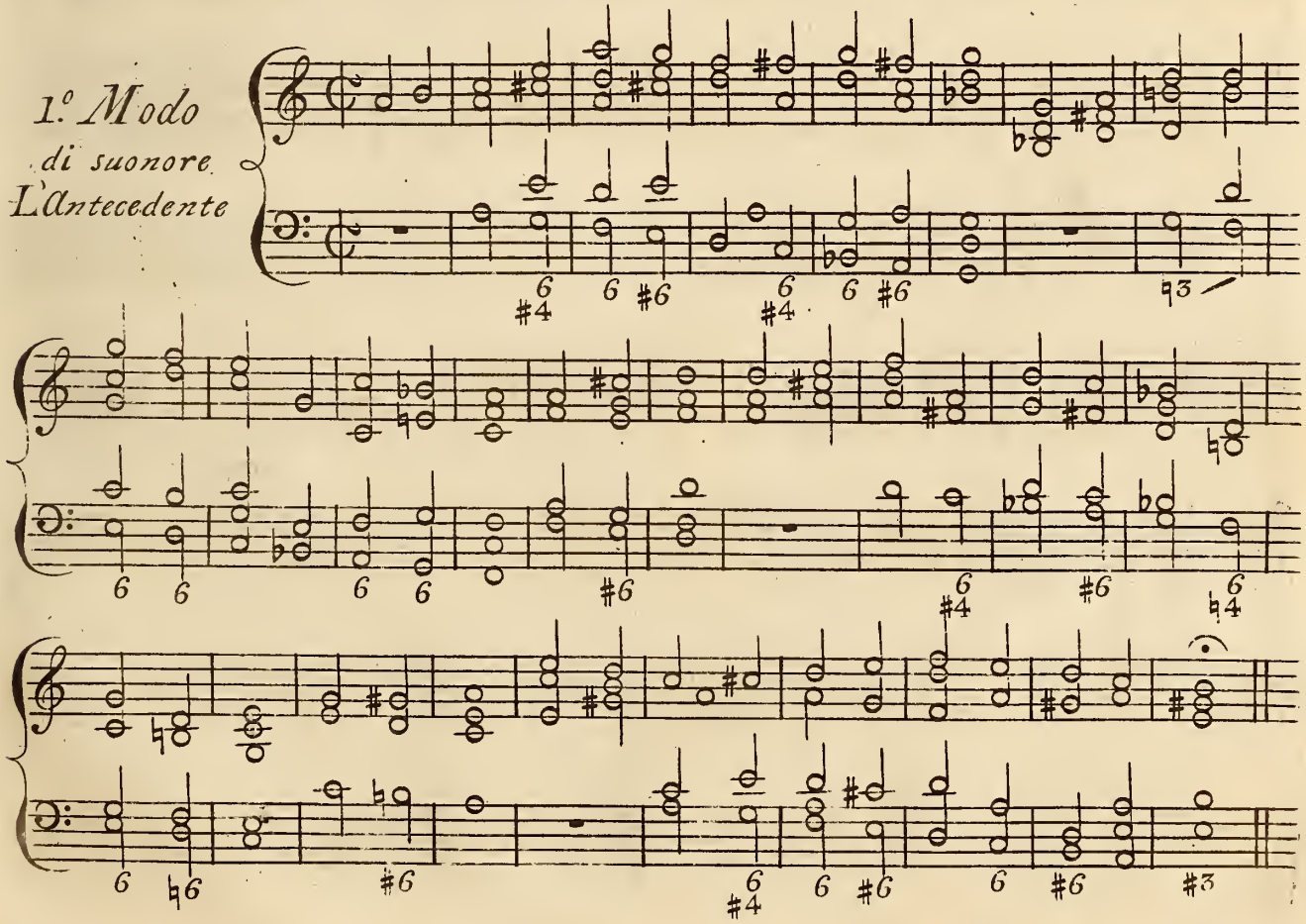
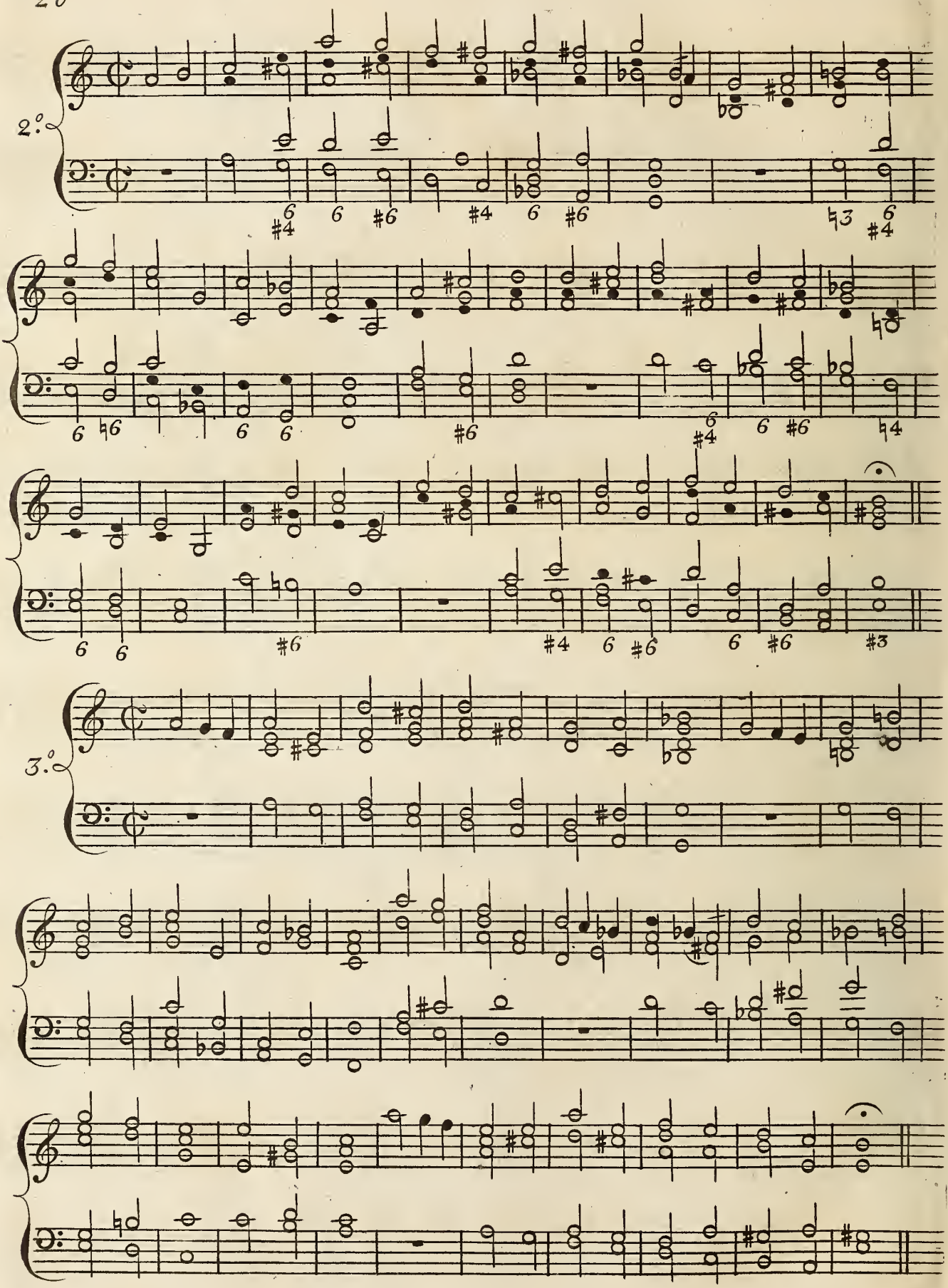


1.° Modo di suonore L'Antecedente

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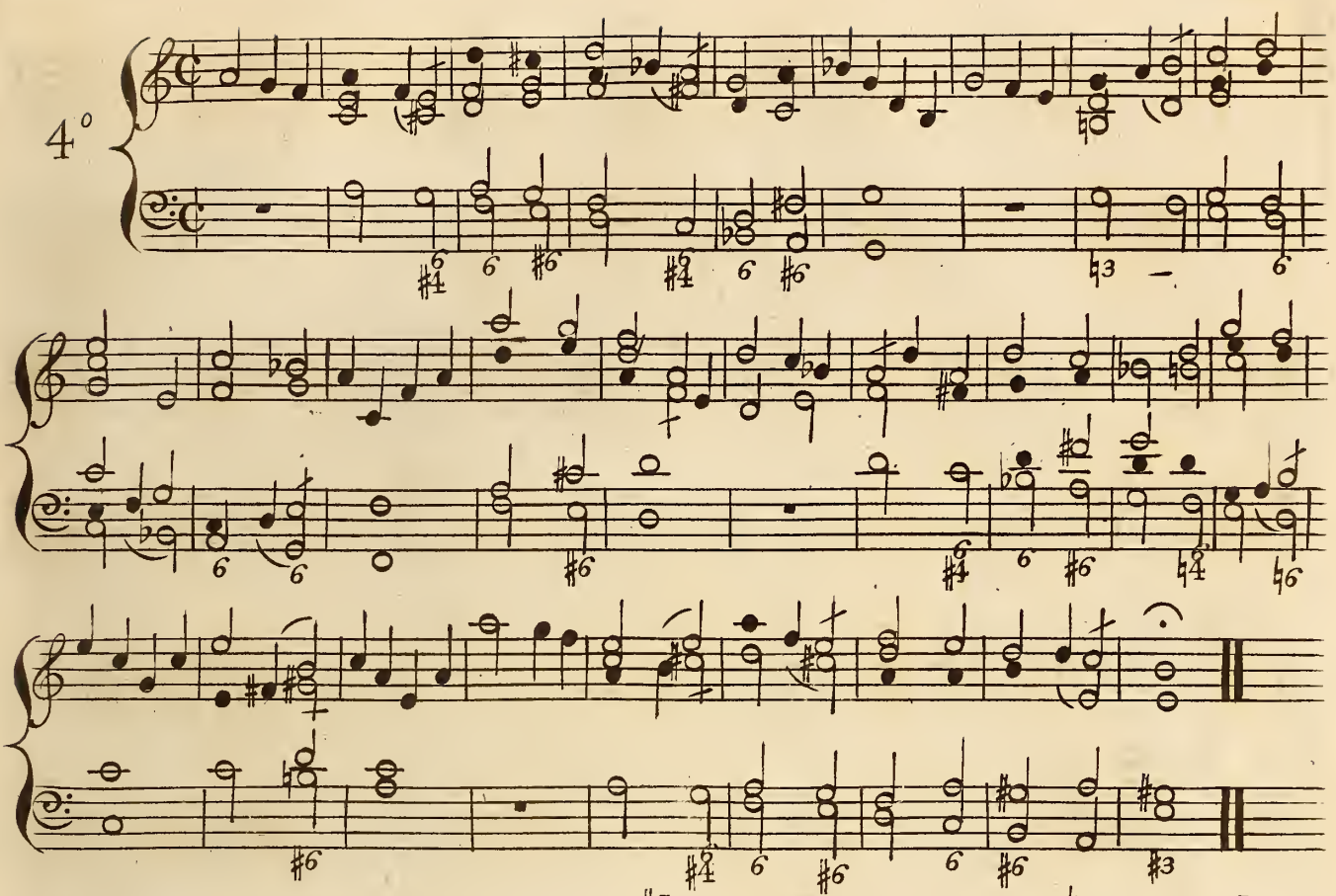

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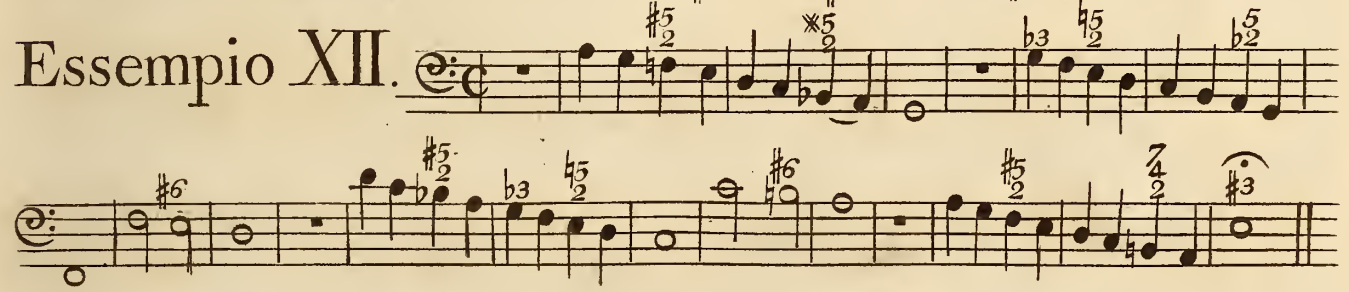

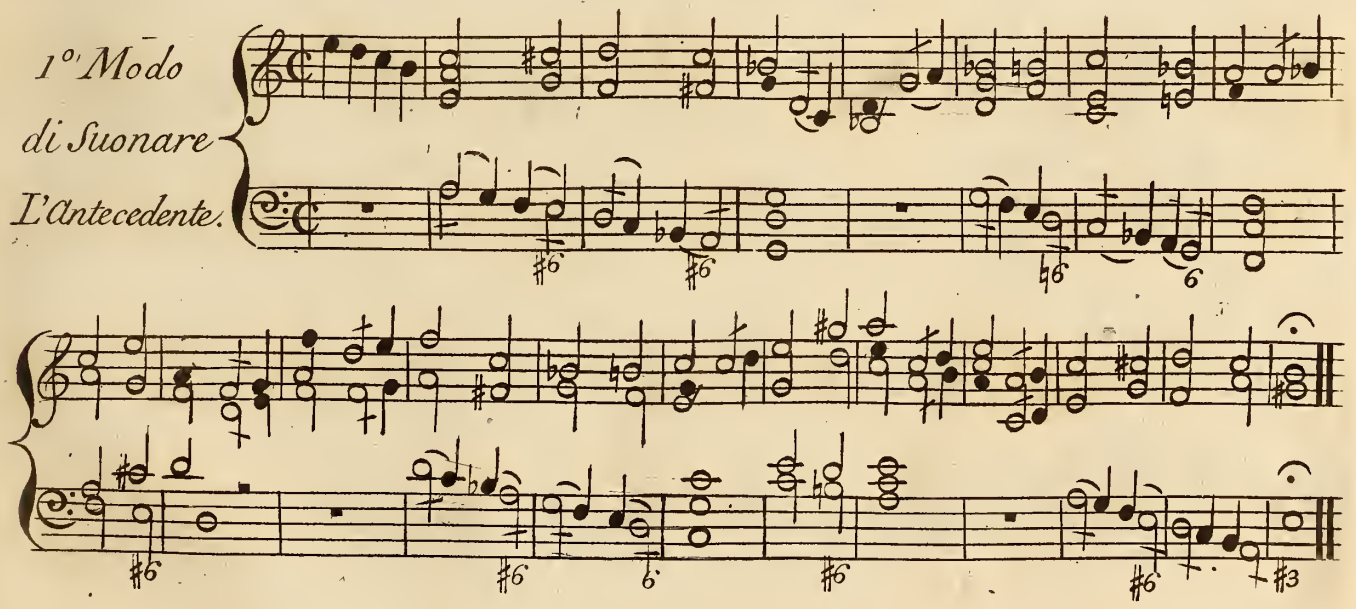

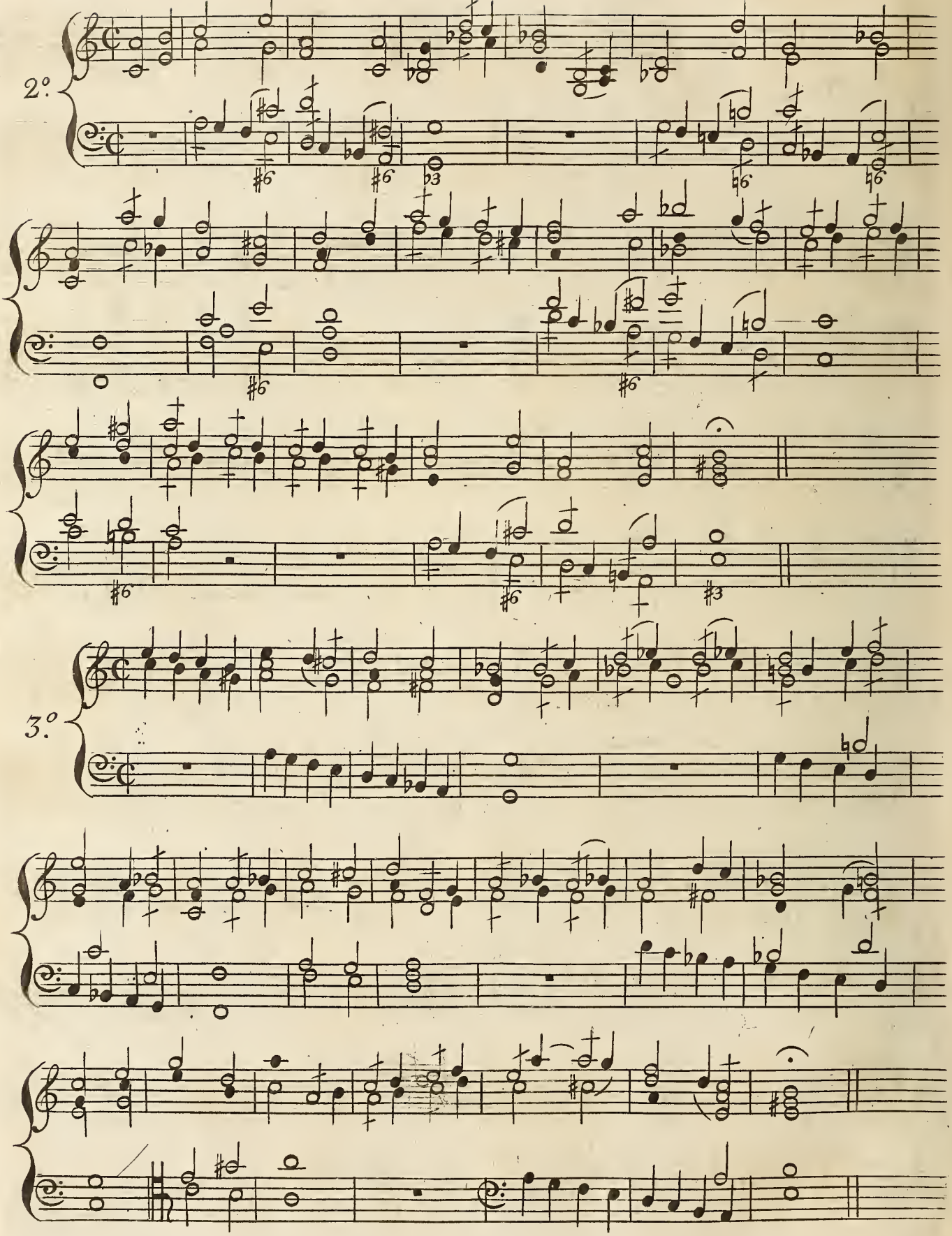
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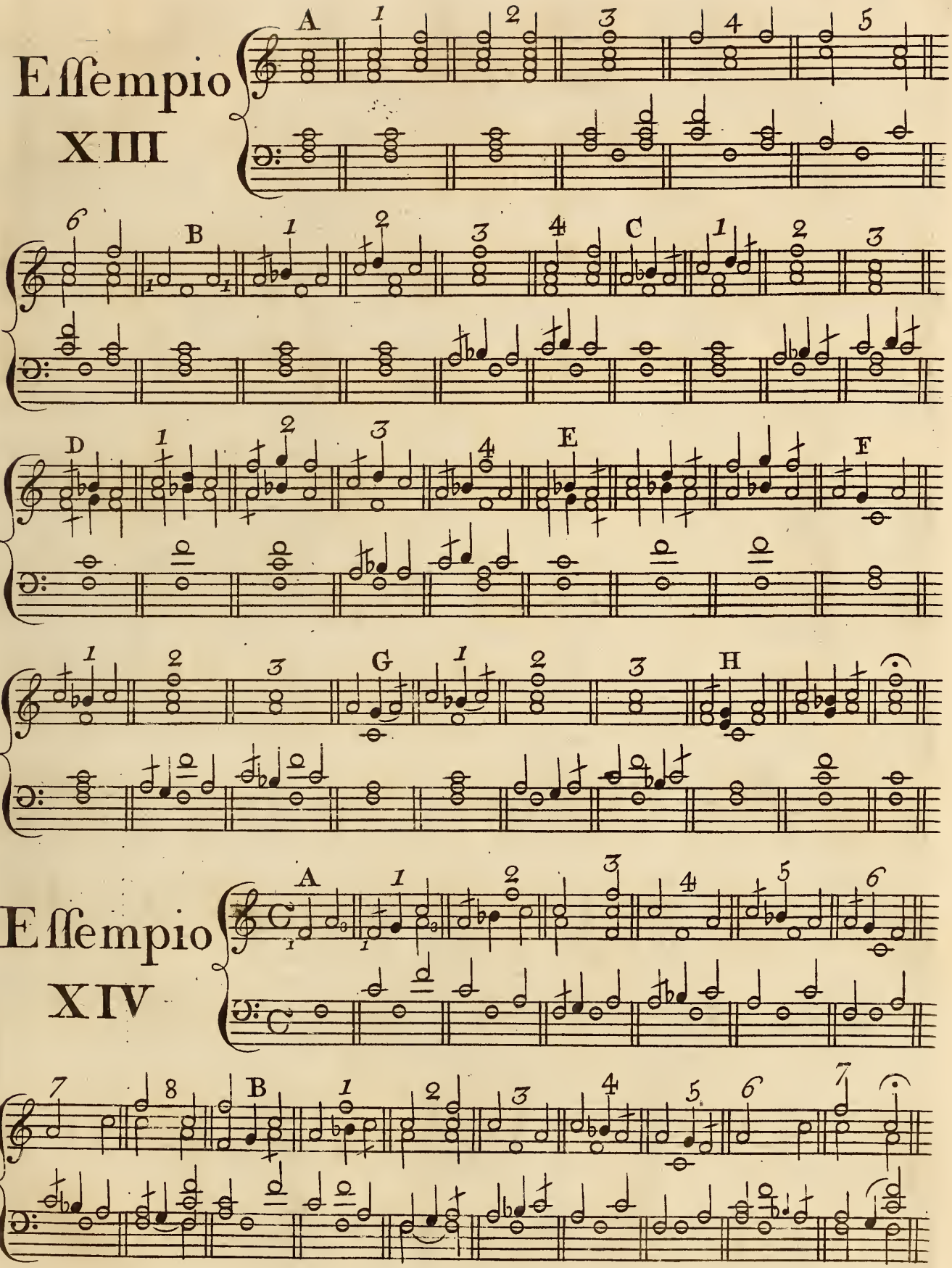

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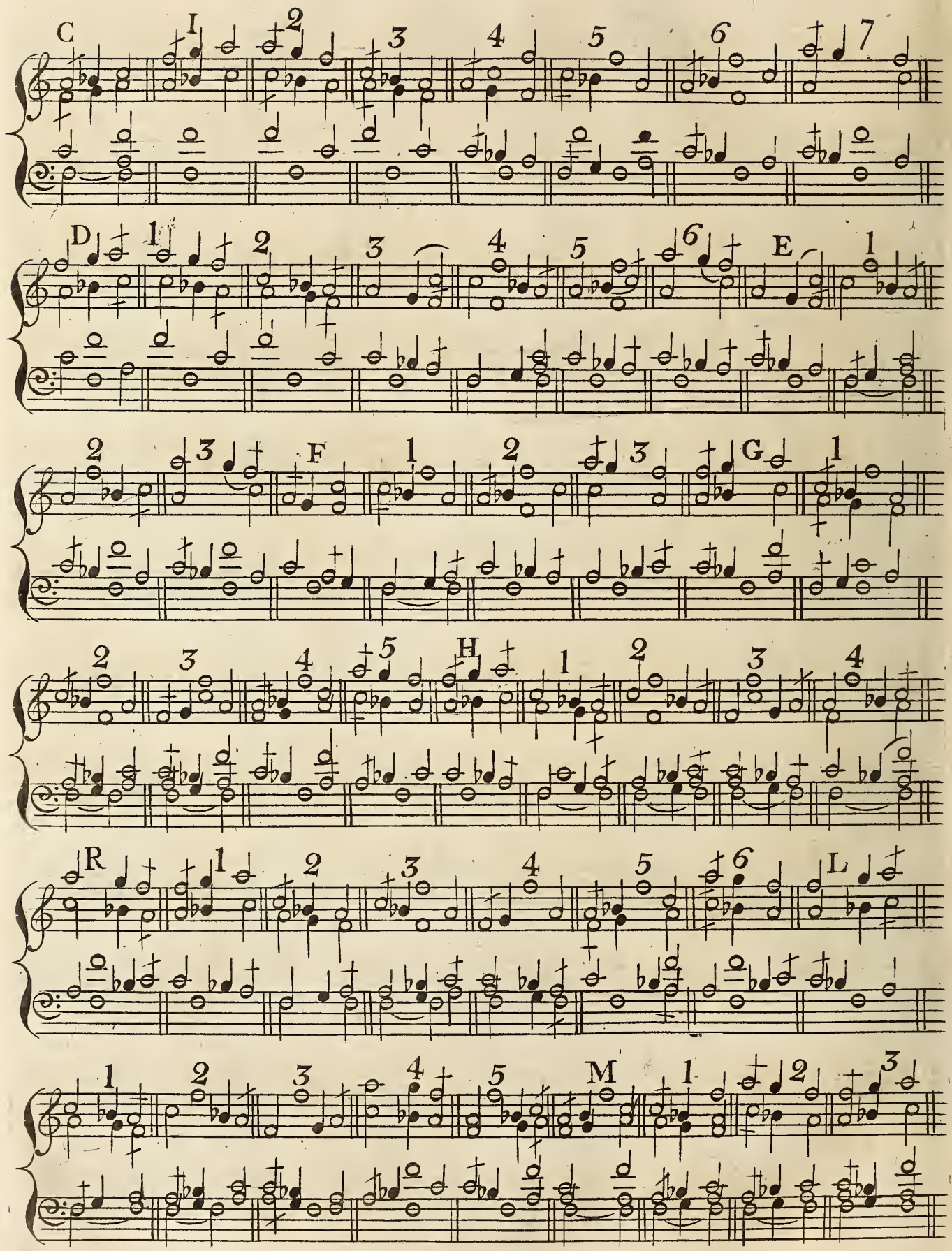
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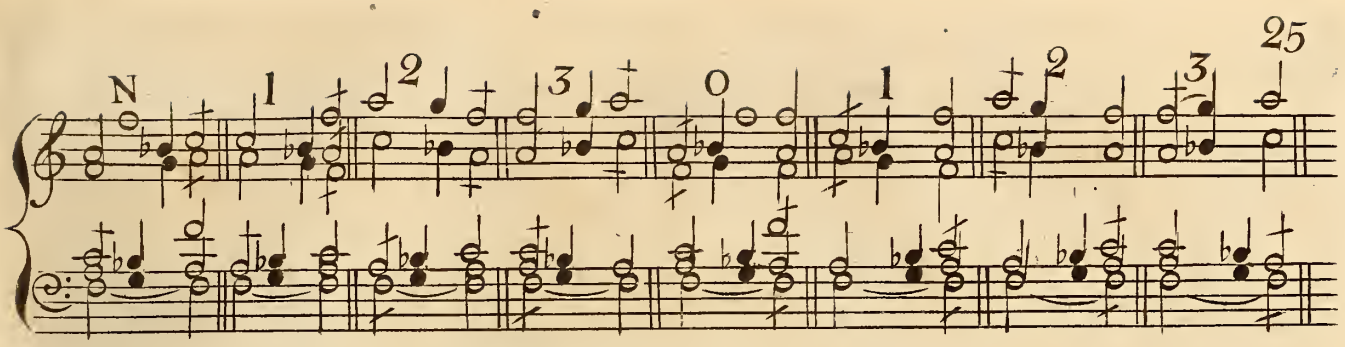

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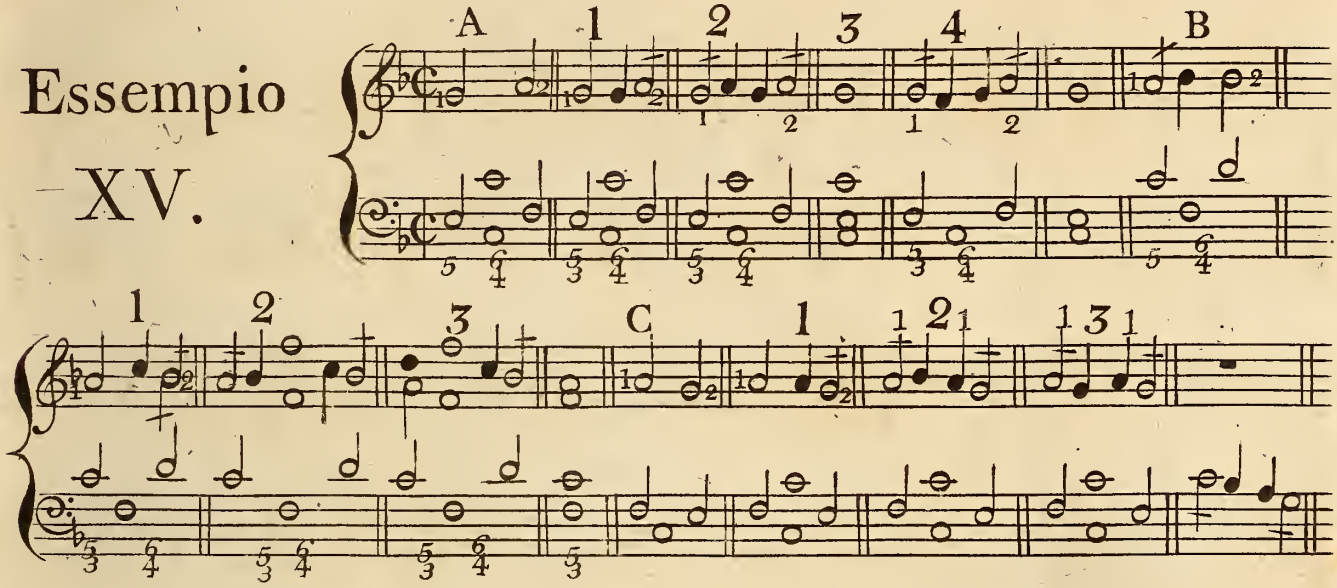

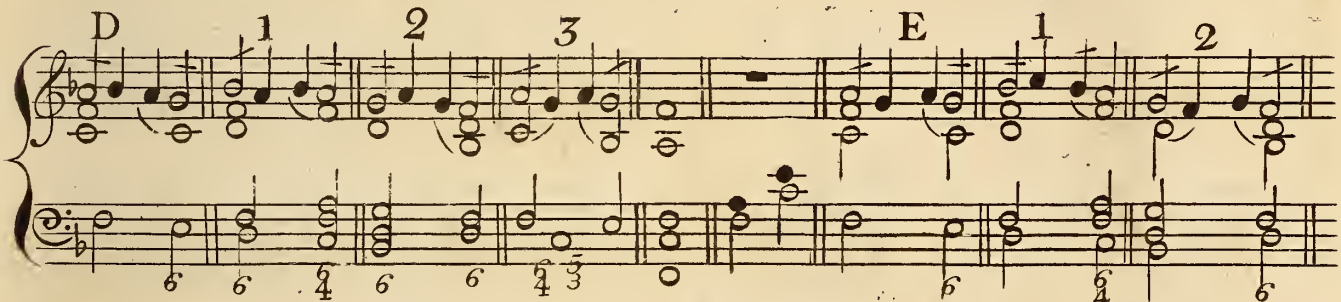

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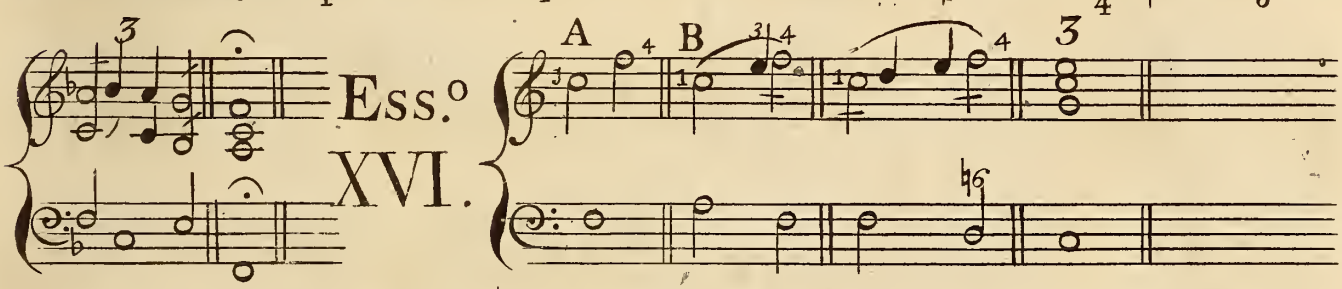

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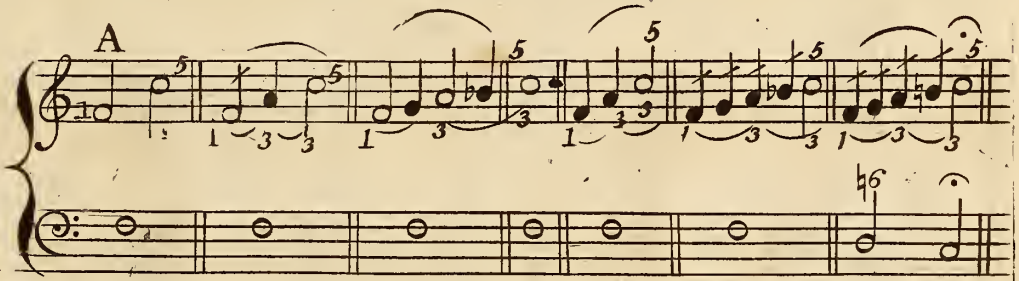

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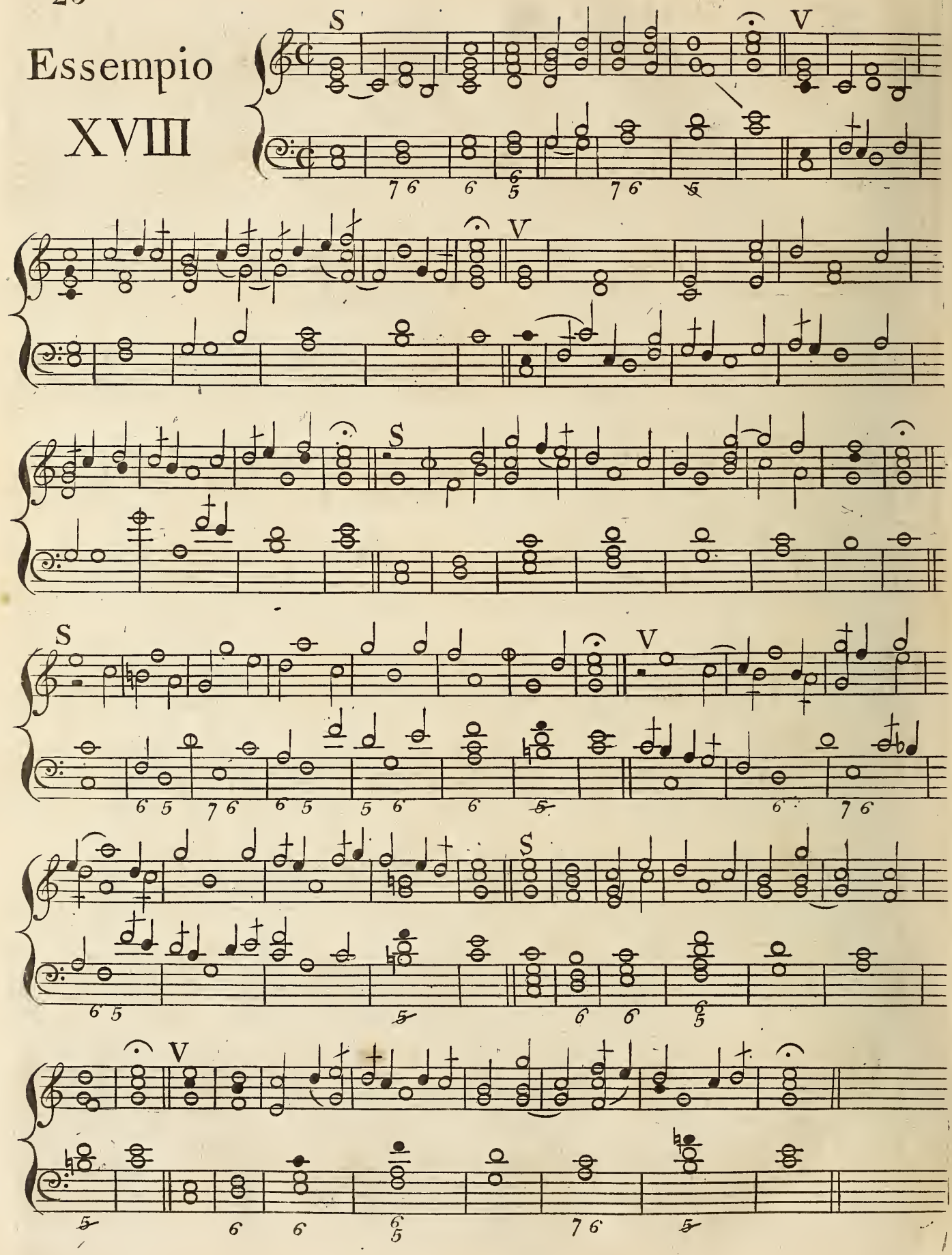

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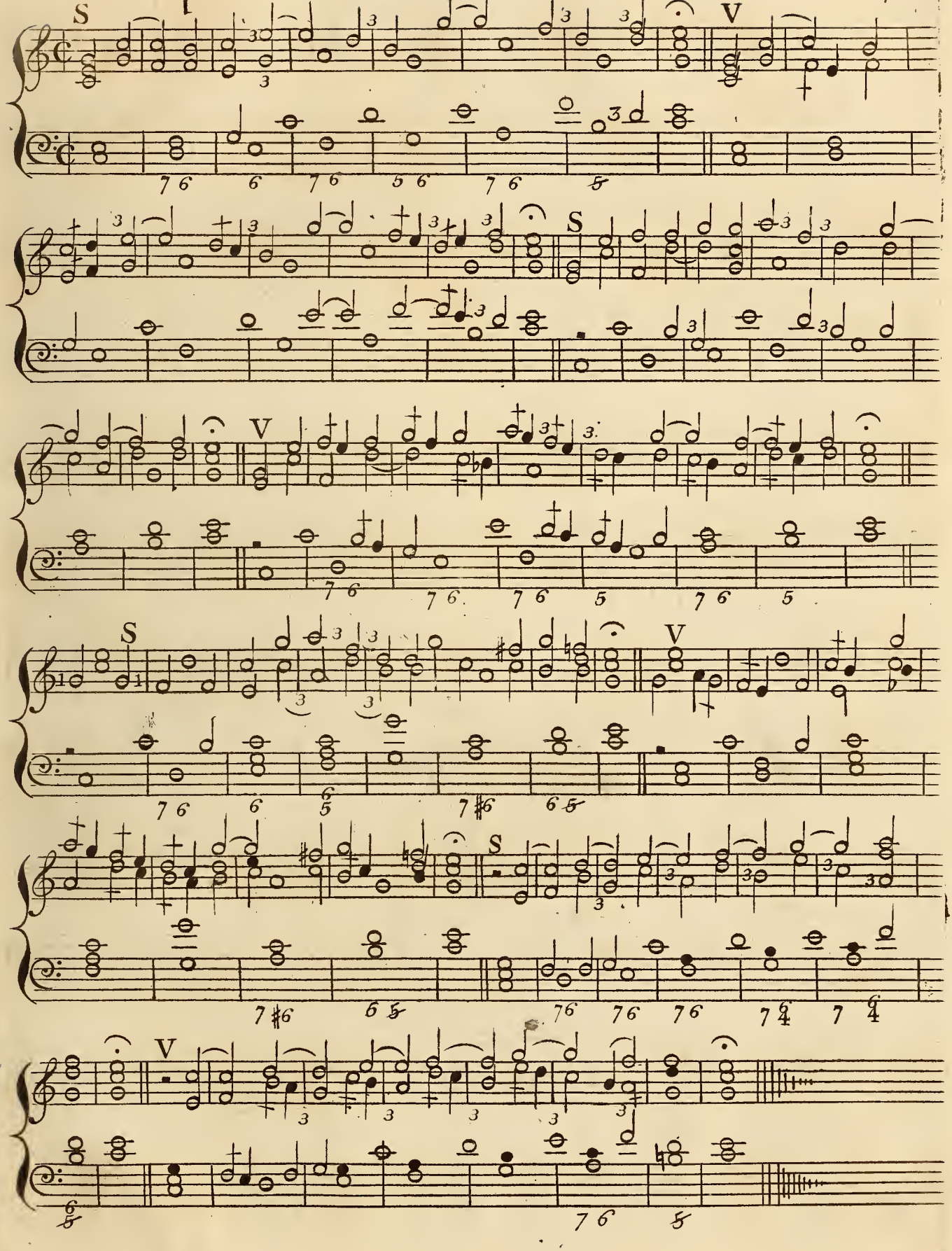

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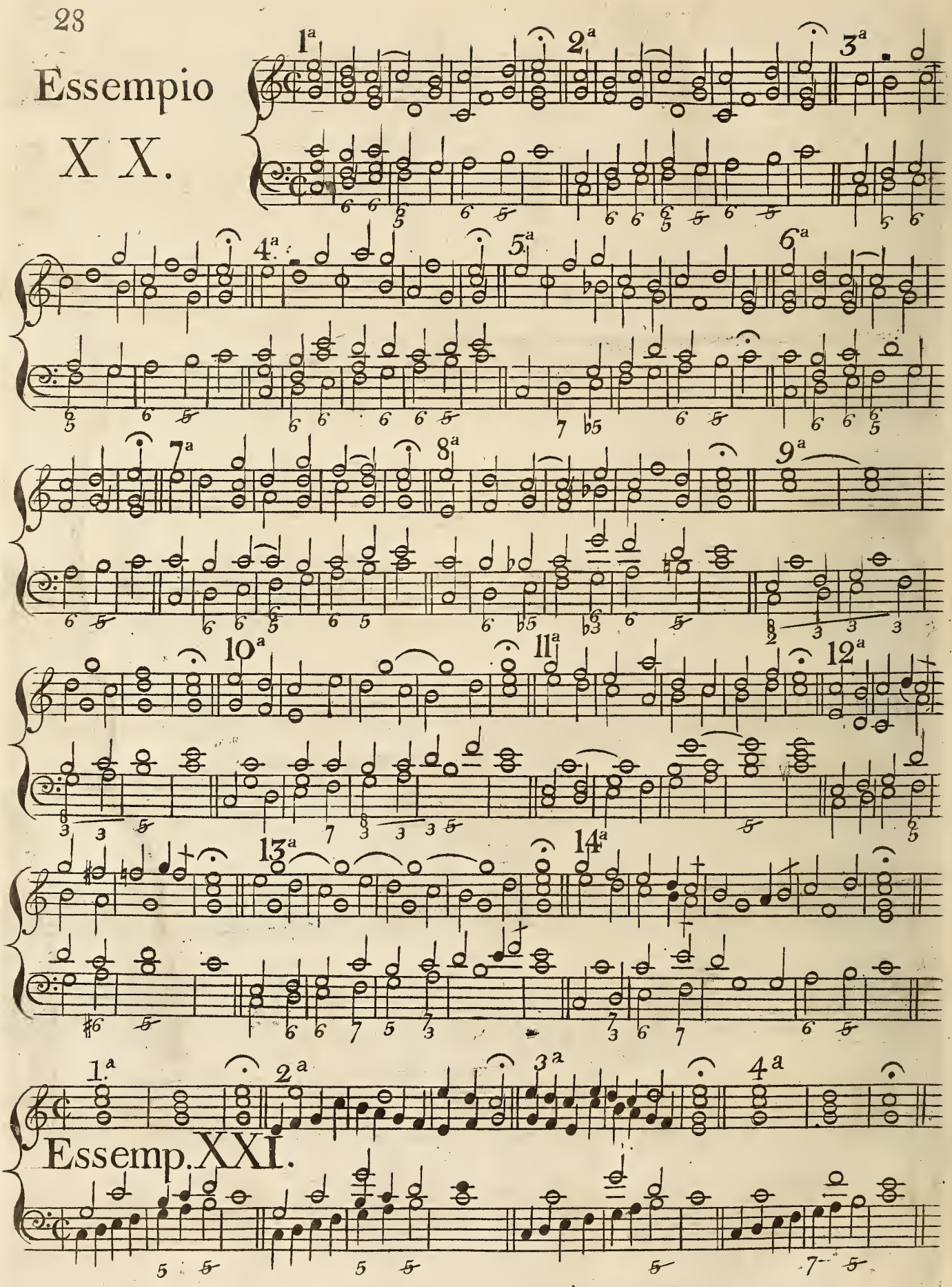
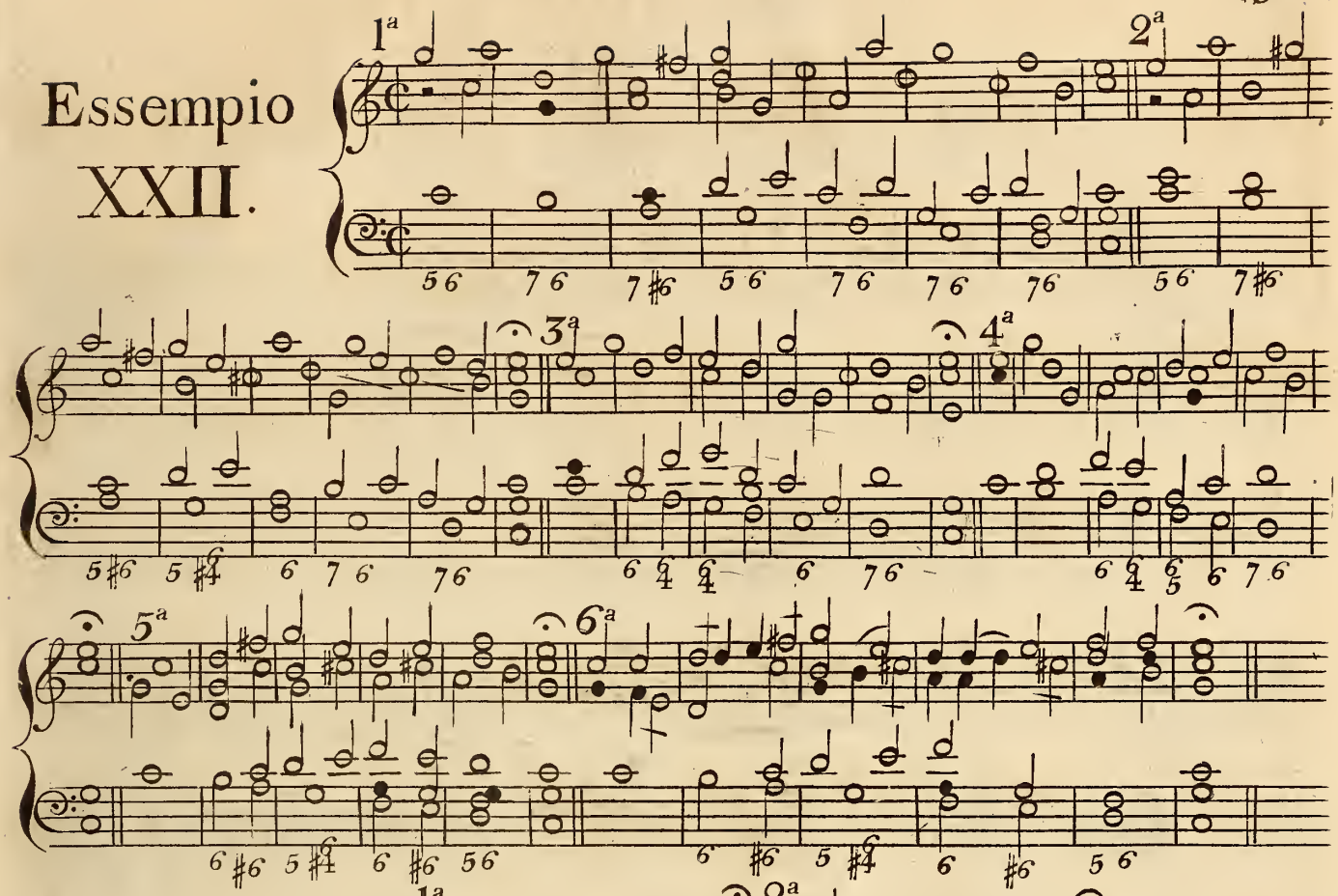


Essemp. XXI.

Essempio XXII.



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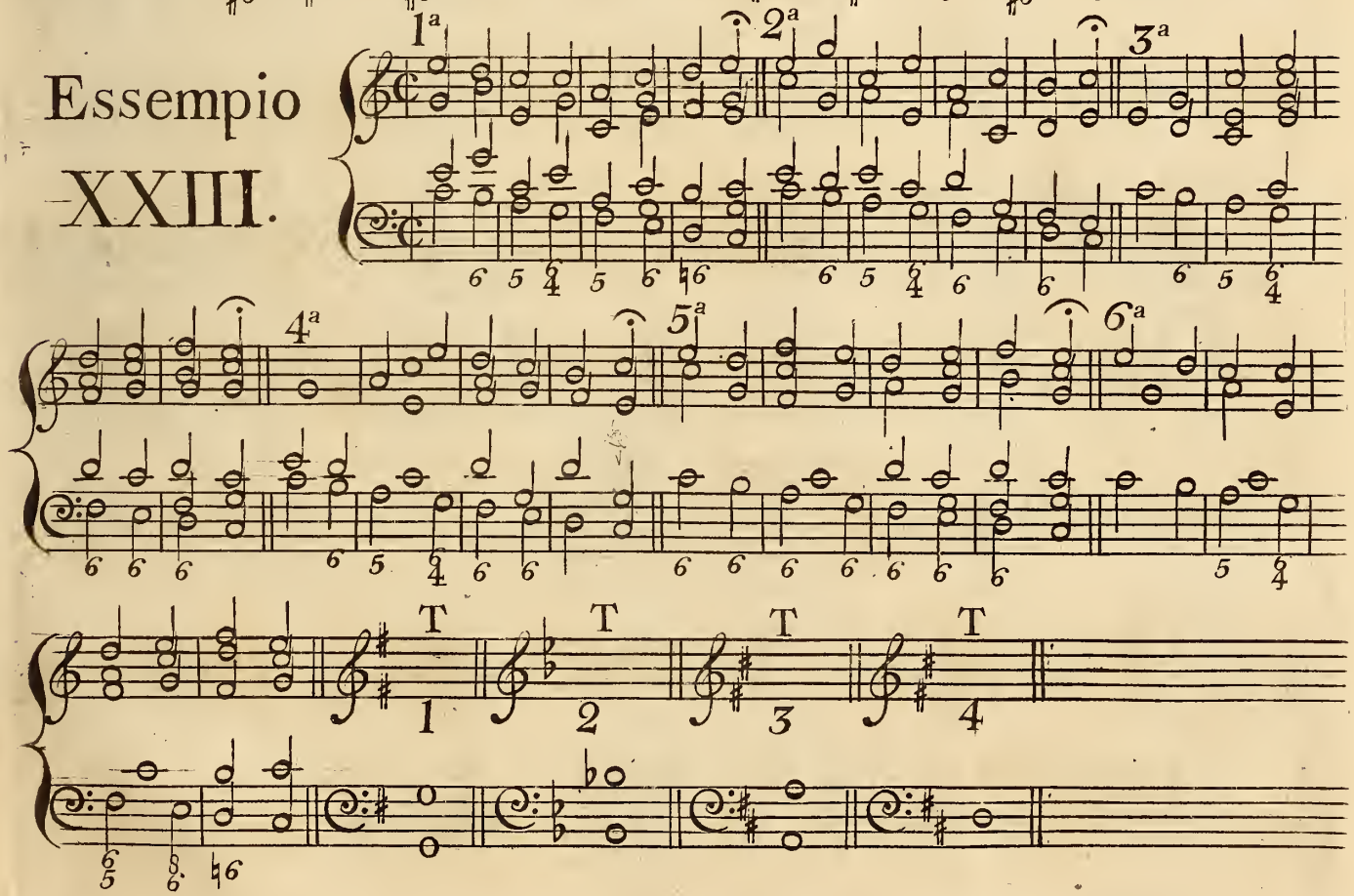

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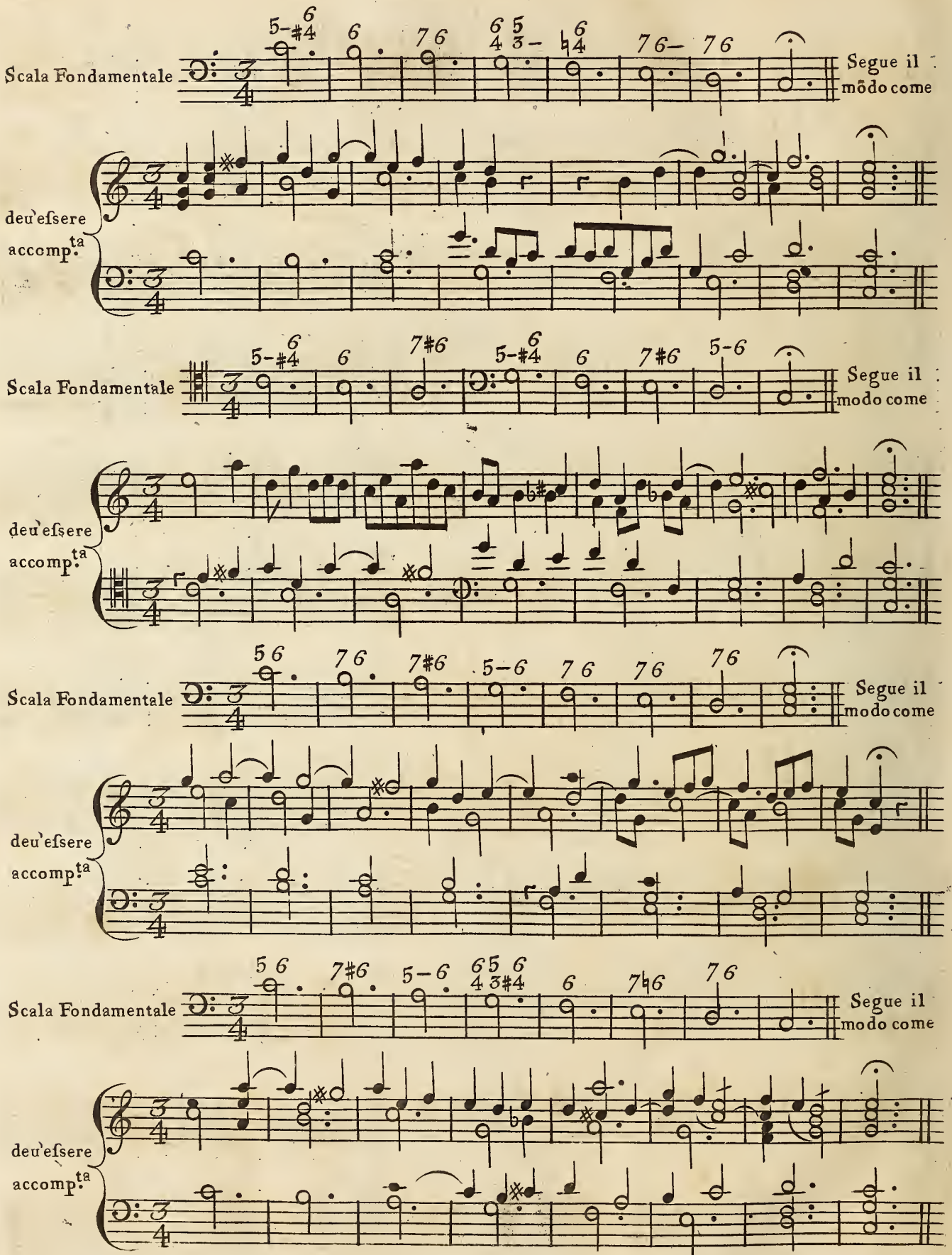

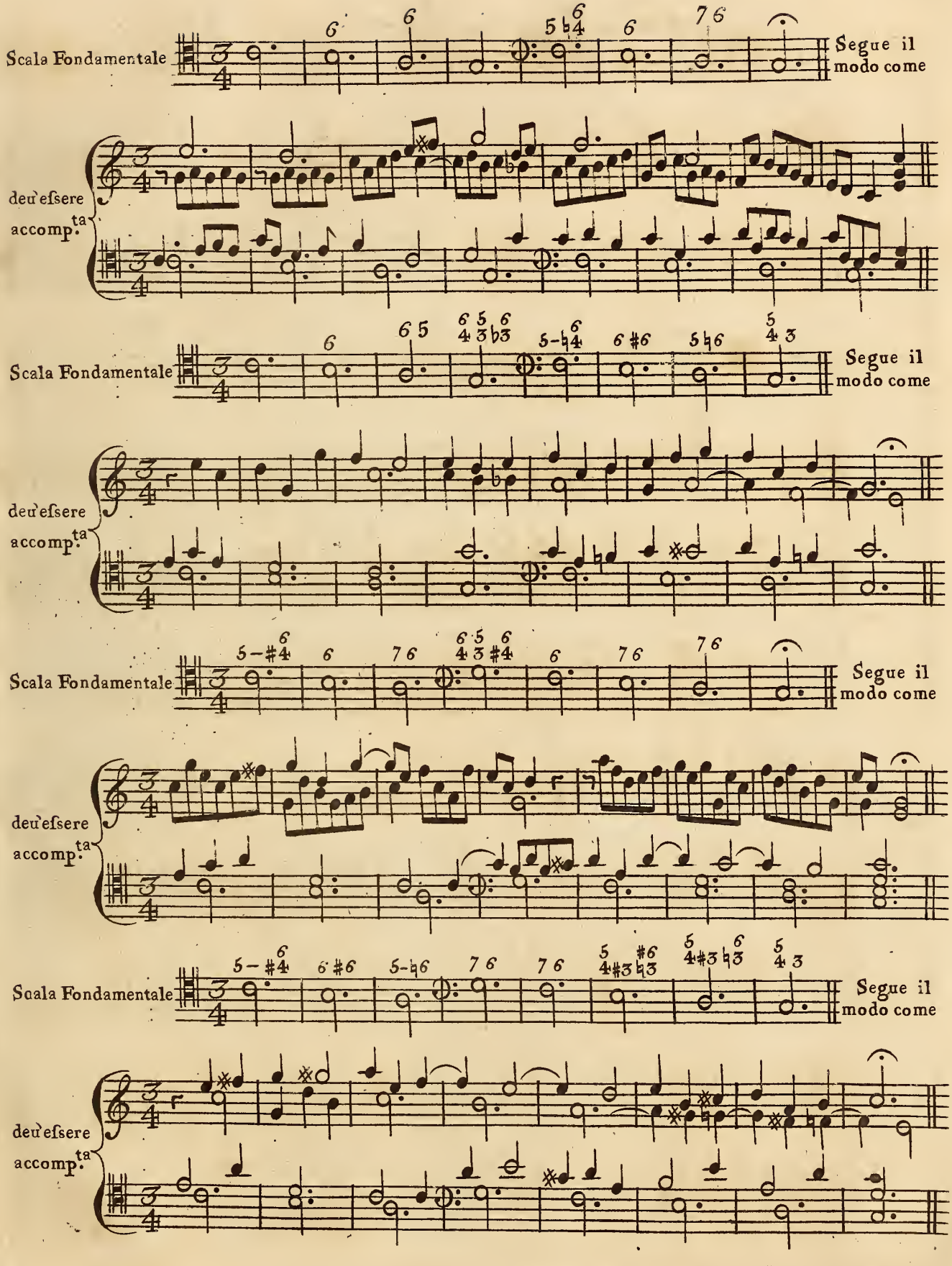
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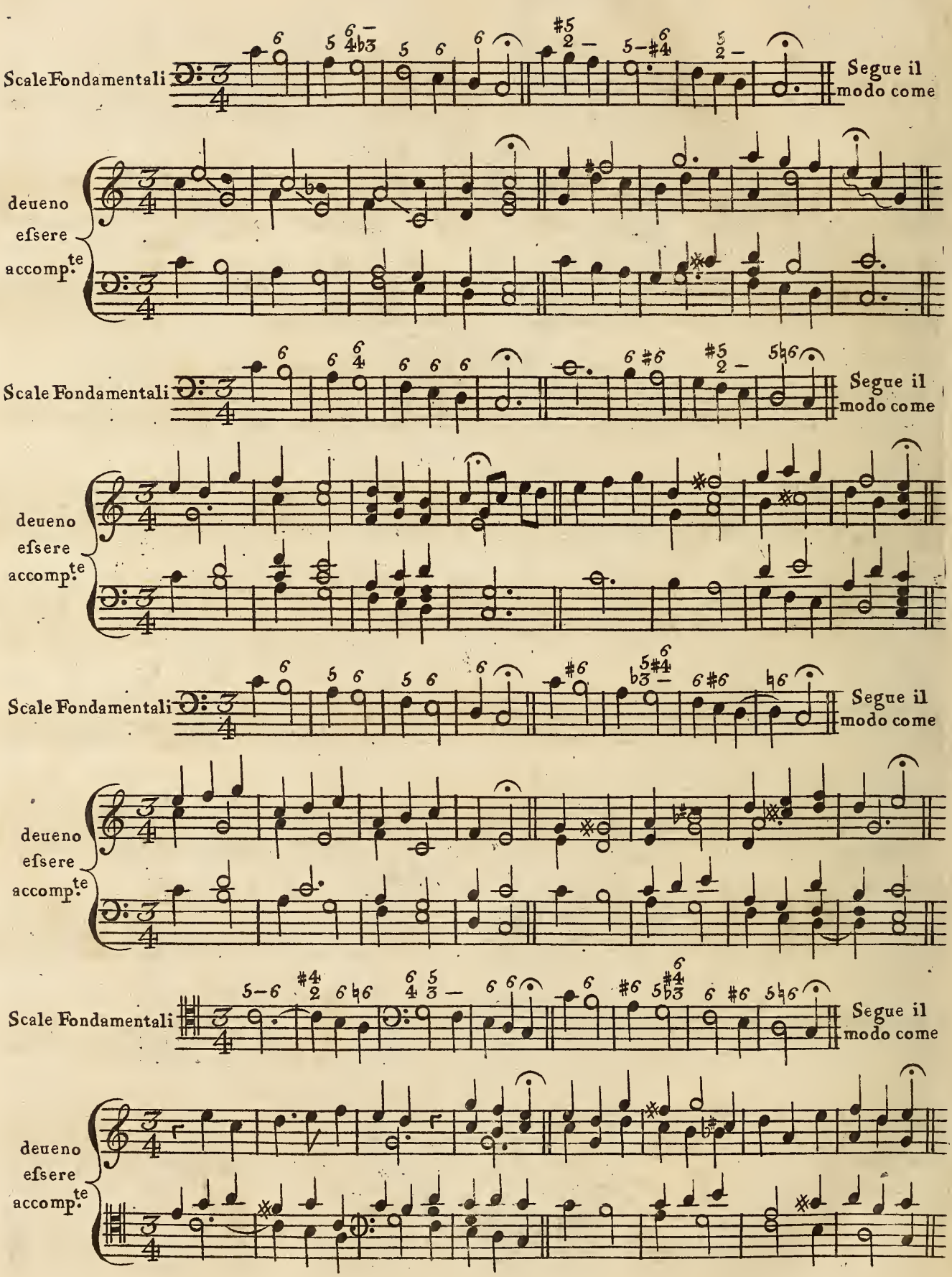
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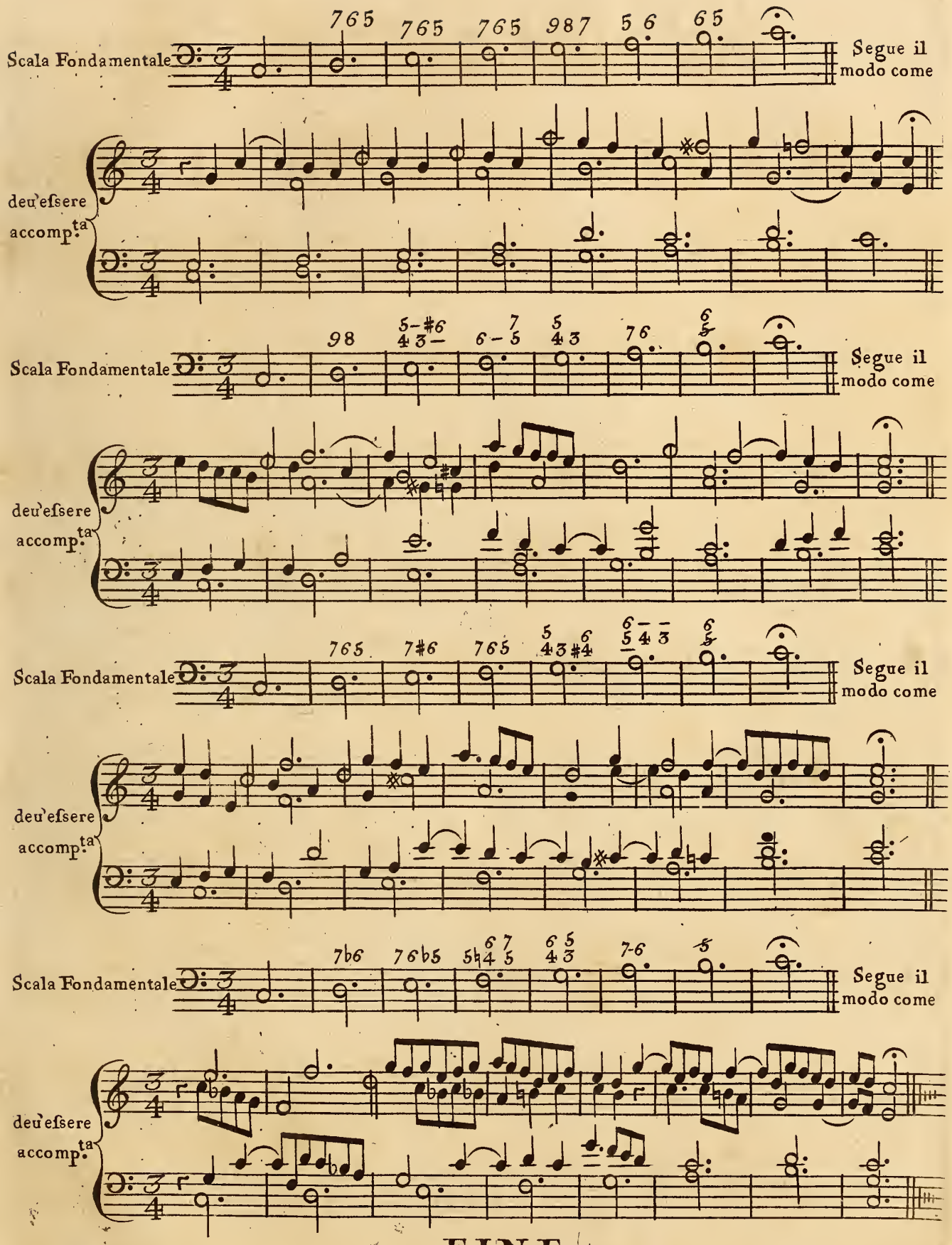
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